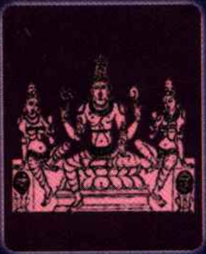
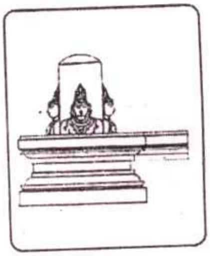
RSVP Series No:115

Āgama Suṣamā



RASHTRIYA SANSKRIT VIDYAPEETHA
(Deemed University)
TIRUPATI - 517 507 (A.P.)
2005



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तिरुपतिस्थराष्ट्रियसंस्कृतविद्यापीठग्रन्थमाला- संख्या - ११५

अखिलभारतीया आगमसंगोष्ठी

आगमसुषमा

सम्पादकाः

आचार्यः लक्ष्मीनरसिंहभट्टः

आचार्यः हयवदनपुराणिकः डा. श्रीमती हरिप्रिया रङ्गराजन्

राष्ट्रियसंस्कृतविद्यापीठम्

(मानितविश्वविद्यालयः)

रा. मू. प्र. परिषदा ए⁺ श्रेण्यां प्रत्यायितम्

तिरुपतिः - आन्ध्रप्रदेशः

२००५

आगमसुषमा

प्रथमं संस्करणम्
प्रकाशनवत्सरः २००५
सर्वेऽधिकाराः तिरुपतिस्थराष्ट्रियसंस्कृतविद्यापीठेन स्वायत्तीकृताः

प्रतिकृतयः ५००

मूल्यम् -

तिरुपतिस्थराष्ट्रियसंस्कृतविद्यापीठेन
(मानितविश्वविद्यालयेन)
प्रकाशितः

मुद्रापकः स्टूडेण्स् आफ्सेद् , तिरुपति.

RASHTRIYA SANSKRIT VIDYAPEETHA, TIRUPATI SERIES NO.115

Glimpses of the

National Seminar on Āgamas

Āgama Suṣamā

Editors

Prof. Lakshminarasimha Bhatta

Prof. K. Hayavadana Puranik Dr. Haripriya Rangarajan

RASHTRIYA SANSKRIT VIDYAPEETHA

(Deemed Universtiy)

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Āgama Suṣamā

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DR. V.R. PANCHAMUKHI
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Tirupati - 517 507 (A.P)

Foreword

Āgamas are known to be the reservoir of knowledge an Upāsana as an important component of *Sādhana Mārga*. They are believed to provide a synthesis of *Karma Mārga* and *Jñāna Mārga*. *Āgamas* have also become the main source-material on what may be described as Temple Culture, - which consists of themes, such as, the principles of Temple construction, rules and norms for installation of the Idol in the *garbhagriha* of the Temple, methods, techniques and modalities of worship, including the rules and norms for conduct of rituals, special *Utsavas* etc. and various *Tantras* aimed at realization of specific *phalas*. The etymological meaning of *Āgama* signifies that *Āgama Śāstra* is a compendium of *Dharma* and *Adharma* and it provides useful guidelines for purusing *Dharma Mārga* in practical life.

Āgamas are highly diversified in terms of their basic tenets and practices. We have *Vaiṣṇava Āgamas, Śaiva Āgamas* and *Śākta Āgamas*. Even in the Vaiṣṇava tradition, we have two main streams of approaches viz *Pāñcarātra Āgama* and *Vaikhānasa Āgama.*

Different forms of *Upāsana Kramas* are conceived and prescribed in *Āgama Śastra*. Sri Madhvacharya, provides an interesting rationale for these different categories of *Upāsana kramas*. While commenting on the *Brahma Sutra*

" ॐ जीवमुख्यप्राणलिङ्गान्नेति चेन्नोपासात्रैविध्यादाश्रितत्वादिह तद्योगात् ॐ,"

in his Brahma Sūtra Bhāṣya, Acharya states as follows:

" केषांचित्सर्वगतत्वेन केषांचिद्हृदये हरिः ।
केषांचिद्बहिरेवासावुपास्यः पुरुषोत्तमः ॥
इति ब्राह्मे ।

अग्नौ क्रियावतां विष्णुर्योगिनां हृदये हरिः ।
प्रतिमास्वप्रबुद्धानां सर्वत्र विदितात्मनाम् ॥"
इति च।

Thus, the variance in *Upāsanas* is due to the differences in the योग्यता of different *Upāsakas*. The modality of doing *Upāsana* through the idols of the Lord, pertains to those who are not fully accompalished with true knowledge. We all belong to the category of अप्रबुद्ध and hence worship of the deity in the form of Idols is precribed.

It is asserted in the *Āgama Śastra*, that the extent of the spiritual presence of the Deity in the Idols that we worship, depends upon the extent of *tapasya* of the *Archaka*. The following *śloka* asserts this point:

अर्चकस्य तपोयोगात् अर्चनस्यातिशायनात् ।
आभिरूप्याच्च बिम्बानां देवः सान्निध्यमृच्छति ॥

In veiw of the above, knowledge of *Āgama Śastra* and the practice of the worship as per the norms of the *Āgama Śastra* become very important. Construction of Temples, installation of the main deity of the temple, conduct of daily *pūjā* and celebration of the main festivals etc. are supposed to be carried out as per the prescriptions of *Āgama Śastra*. We observe that even in the present times, many new temples are being built, and renovations of existing temples are also undertaken. Rituals in regard to daily *pūjā* and on the occasions of special festivals are being carried out as per the age old traditions and conventions, to the best understanding of the *Archakas* of the respective temples. In veiw of the decline in the number of knowledgeable persons in *Āgama Śastra*, it is often feared as to whether the traditional *Āgama* discipline is being properly followed or not in the various temples. The recent constroversy in regard to the practice of temple worship in the TTD temples is a case in point. As a TTD Board member, I had found that this issue was appearing respeatedly in the Board meetings. It is in this background that I proposed to Rashtriya Sanskrit Vidyapeetha, Tirupati, to organise a national level conference, which will bring together well known Āgama Pandits of both traditional and modern vintage.

When I happenned to discuss this proposal with Dr. (Smt) Haripriya Rangarajan, well-known scholar of Tantrism and Āgama Śastra, she fully endorsed the idea and assured whole hearted support for making the conference successful. We are grateful to Dr.(Smt) Haripriya Rangarajan for her constant support in working out the various aspects of the conference.

Research in the field of *Āgama Śastra* is not new to the scholars of Rashtriya Sanskrit Vidyapeetha. It was way back in 1970 that R.S. Vidyapeetha, then called as the Kendriya Sanskrit Vidyapeeth, had published *Visvamitra Samhita* - one of the celebrated texts on *Āgama Śastra.* The Vidyapeetha has the privilage of publishing many other valuble texts such as, *Nāradiya Samhita 1971, Vishvaksena Samhita* in 1988 and *Poushkara Samhita* in 1991. R.S. Vidyapeetha has the unique distinction of launching a major project on Vaikhanasa Āgama Kośa. Though this project had been launched more than three decades ago, it had remained dormant for quite some time. I took special initiative to get this project revived recently. Three volumes of Vaikhānasa Āgama Kośa have been recently published. I would like to urge the scholars of the Vidyapeetha to complete this project at the earliest since its usefulness in the scholarly and practical world is very great.

The present conference has brought together scholars in the different branche aspects of *Āgama Śastra,* - in particular, - *Pāñcarātra Āgama, Vaikhānasa Āgama, Śaiva Āgama, Śākta Āgama* and *Tantrism.* The scholars have presented their scholarly perceptions on the various issues, such as, *Pratiṣṭhā Rituals, Bera Vichāra, Yoga* and *Āgamas, Archana Prakārās,* Temple Renovation *(Jeerṇoddhara), Tantrism, Yogīni Tantra, Śrīvidyā,* Relevance of Āgama in Modern Times, etc. The conference has discovered that there is still a small community of scholars, who have studied Āgama Śastra in great depth and perfection and that there is need for creating avenues for their frequent meeting and interactions.

I commend to the Rashtriya Sanskrit Vidyapeetha that it may hold regularly annual conferences of *Āgama* scholars and bring out small booklets

on specific themes such as Temple Renovation, *Archana Prakāra*, Rituals and Tantras.

This volume of the conference papers provides a very useful insight into the various themes dealt with during the conference.

I would like to express our sincere gratitude to Prof. S.K. Ramachandra Rao, well known scholar on Āgamas for delivering a very perceptive key note Address on the scope and content of the *Āgama Śāstra* as a whole. His incisive thoughts have set the tone for deliberations in the conference.

I would also like to thank all the scholars in different *Āgama*, for having graced the occasion and enriched the deliberations with their scholarly contributions.

I should place on record our appreciation and gratitude to Prof. L.N. Bhat, former Registrar, R.S. Vidyapeetha and currently consultant on Āgama Kośa Project in Rashtriya Sanskrit Vidyapeetha, and Pandit K. Hayavadana Puranik, consultant in the ***Centre for Exellence*** in Traditional Śāstras, for their relentless efforts in coordinating the different aspects of the conference. I should also express our appreciation of the valuble intellectual guidance given by Prof. D. Prahlad Char, the then Vice-Chancellor of Rashtriya Sanskrit Vidyapeetha in regard to the various aspects of the theme of the conference. We also appreciate the encoragement given by Prof. K.E. Govindan, the present Vice-Chancellor I/c, for making this publication come out in a short time. I hope that the scholarly world would find this volume interesting and inspiring.

V.R. Panchamukhi

(DR. V.R. PANCHAMUKHI)

PROF. K.E. GOVINDAN
Vice-Chancellor I/c

Rashtriya Sanskrit Vidyapeetha
(Deemed University)
Tirupati - 517 507 (A.P)

Preface

It is a matter of great pleasure for me place before the scholars and general public, the Proceedings of the National Seminar on Āgamas, conducted by the Āgama Kośa Project of the Vidyapeetha. Āgamas mainly deal with the rituals associated with Temple, method of worshipping the God, the deities, and other related topics such as Iconography. The subject of Āgamas has not received the attention it deserves, either in the Universities or Research Institutes. For example, the amount of research that was done in the Vedas etc. was not carried out in the Āgamas, though a vast literature exists. It is expected the present work provides the necessary impetus and direction for scholars to undertake research work in this area. The Āgamas also contain valuble information on various scientific and technical subjects, like Metallurgy, Botony, Human Anatomy, etc. Further study in this direction needs to be undertaken, along with the main subject matter.

I am glad to see research papers on various themes presented in the conference, that are very relevant to our times. Many papers are such that they are of interest even to the layman. I thank all the scholars who have attended the conference and presented their valuble papers.

I take this opportunity to thank Dr. V.R. Panchamukhi, hon'ble Chancellor of Vidyapeetha who was the main inspiration behind this Seminar. I also thank Dr. (Mrs) Haripriya Rangarajan, New Delhi for her keen interest in conducting this Seminar.

I would like to thank Prof. L.N.Bhat, Prof. K. Hayavadana Puranik, and Dr. (Mrs) Haripriya Rangarajan, for editing and bringing out the conference Proceedings in an excellent manner. I am sure that the present volume proves to be an invalubale addition to the Āgama literature in modern times.

28th October, 2005
Tirupati

(PROF.K.E. GOVINDAN)

Editorial Musings

The Āgama literature occupies a unique place in the cultural and religious history of India. They are studied with great care and reverence after the *Vedas*. The main objective of *Āgama* literature is to describe the system of temple worship. In this direction these texts advocate the culture and process of temple worship which is essential for the overall development of human virtues. With this view these texts offer their content in four sections, namely - *Jñānapāda, Yogapāda , Kriyāpāda* and *Caryāpāda.* The *Āgama* texts of all the schools of Vaiṣṇavism, Śaivism and Śāktism have their own way of approach and process to meet the end of elevating the individual and social levels of faith in spiritualism for universal well being and individual salvation. The central theme of the present seminar sheds light on these aspects bringing possible comparison wherever it is felt necessary among these schools.

This is a National Seminar organized under ***Centre of Excellence*** Seminar Series by the prestigious *Āgama Kośa* Project of Vidyapeetha. The objective of this seminar is to unearth the hidden treasures of knowledge of various *Āgama* schools such as *Pāñcarātra, Vaikhānasa, Śaiva, Śākta* and so on for the benefit of guiding the worshiping methods in the temples of present day.

Distinguished Saints and Scholars from Gandhi Nagar (Akshara Dham), Chennai, Mumbai, Pune, Rajahmundry, Pondicherry, Delhi, Hyderabad, Bangalore, Udupi, Guntur and so on representing the famous traditional institutions enhanced the

prestige of this seminar with their elegant and heartening presence.

The Inaugural Session

The Inaugural Session was opened in the presence of a galaxy of scholars of *Āgama Śāstra* with the lighting of the lamp by the Hon'ble Chancellor **Dr. V.R. Panchamukhi** of the R.S. Vidyapeetha.

In his **Key-Note Address Prof. Vachaspati S.K. Ramachandra Rao** emphasized that the *Āgamas* are the first harmonizes of Indian society. *Āgama* Texts came into existence to present the *Veda* to the common man. He further added that how to worship and how to lead a pious life is the main concern of the *Āgamas*. Our sincere thanks to him for his illustrious address.

Next **Dr. V.R. Panchamukhi,** in his **Inauguaral Address** underscored the important role of *Āgama* scholars in solving several problems that are being faced in most of the temples of our country like Tirumala Temple. He also suggested that the Vidyapeetha should take initiative to constitute an advisory cell to deal with the matters pertaining to the construction of temples and worship. We are grateful to **Dr. V.R. Panchamukhi,** the guiding force behind the seminar, for his inspiring and thought provoking speech.

Prof. D. Prahlada Char, an eminent scholar of many *Śāstras* and the former Vice-Chancellor of the Vidyapeetha, explained in detail about the origin and evolution of the *Āgamas*. **Dr. (Smt) Haripriya Rangarajan,** a well known *Āgama* scholar laid emphasis on the necessity of *Āgamas* in preserving Indian Culture in present days. The organizers of the seminar thank these two Guests of Honour.

The esteemable presence of **Prof. N.S.R. Tatacharya** another former Vice Chancellor of Vidyapeetha in the inaugural session elevated the glory of the occasion. We are grateful to him whose advice always steers us into regions of prosperity.

In his Presidential Speech, the Vice Chancellor I/c of the Vidyapeetha, **Prof. K.E. Govindan** stressed the need of Āgamas in the modern times.

We take this opportunity to thank the Registrar of Vidyapeetha, Prof. S. Satyanarayana Murthy, who guided us in the smooth conduct of the seminar and Sri S. Anand, Finance Officer for his co-operation and helpful nature in successfully organizing the Seminar.

We are thankful to Prof. S.Sriramachandra Murthy, for the help we have received in editing this volume.

Academic Sessions of the Seminar

There were five Academic sessions namely, *Pāñcaratrāgama, Vaikhānasāgama* , *Śaivāgama* , *Śāktāgama* and *Genereal Papers* Session spread over three days from 20th to 22nd of August, 2004.

Summary of the papers presented in the Seminar is given below:

In his paper **Pāñcarātikam Brahmatattvam** Sadhu Srutiprakāśadas deals with the Brahmatattva (nature of the Supreme God) according to Pāñcarāgamas. A study of the available literature shows that the main aim of this āgama is to describe the various aspects of worship of Lord Viṣṇu. In Sāttvata Samhitā, one of the earliest texts of Pāñcarātra, the three forms of the God is mentioned, namely Para, Vyūha and Vibhava forms. The fourth

division, namely arcā svarūpa, has been added in course of time, as noticed in texts like Lakshmitantra. The fifth division, namely, antrayāmisvarūpa, has been added in later times, in texts like Śrīpraśana Samhita. The author then gives a description of each of these five forms, i.e. Parasvarūpa etc. The author mentions that though the Supreme God is generaly described by such epithets as Saguṇa, Sākāra (possessing form, endowed with divine qualities) etc. in texts like Ahirbudhnya Samhitā, his nirguṇa form is also described, that has similarities to the nirguṇa brahman, as described in the Advaita texts and Śūnyatva in Buddhist texts. However, such a view is not correct. The author quotes from Sāttvatasamhita describing the para svarupa of the Supreme God, as possesing a human form. And in the same context, the text mentions ṣādguṇyam tat sarvakāraṇakāraṇam. Thus, the author establishes that to hold that the Supreme God is without a form is not correct.

The author concludes his paper mentioning that the brahmatattva exists in the world in the form of a Sadguru, or in the form of Ācarya. The same was the opinion of Bhagvan Swāmi Nārayaṇa, who holds that the Ācarya is bhagavan-mūrti-tulya.

Dr. K.K.A. Venkatachari in his paper **Pratiṣṭhā Rituals with Special Reference to Pāñcarātra Āgamas** deals with the procedures and rituals associated with the installation of the main deity in a Temple, according to the Pāñcarātra Āgamas. The function of Praṭṣṭhā rituals is to charge a physical object (such as a structure of stone, wood etc) with spiritual presence. The material object made by the contractors, carpenters and craftsmen is transformed into a spiritual one by the Pratiṣṭhā rituals done by the Ārcārya. The author deals with preliminary rituals, that include

selction of site for constructing the temple, the importance of ankurārpaṇa and vāstusanti. The main Pratiṣṭhā rituals include invoking Lord Viṣṇu in a kumbha, rakṣābandhana, nayanonmīlana, kumbhasthāpana agnikārya etc. And finally installing the mūlabera (idol of main deity). The paper thus gives a complete picture of the entire installation process.

Dr. Prabhakar Apte in his paper **Vyūhādvaita of Pāñcarātra Āgama : Spiritual Heritage of Temple - Tradition** deals with the notion of vyūhas. The basic tenet of Pāñcarātra is the doctrine of vyuhas which forms part of five fold aspect of Supreme Self, like Para etc. The vyūha aspect plays the role of explaining the theme of transformation of Supreme Self into cosmic manifestation. The present writer perceives four vyūhas, namely Vāsudeva, Sankarṣaṇa, Pradyumna and Aniruddha, on par with Jagrat, Svapna, Suṣupti, and Turīyāvasthās. The temple tradition housing enshrined image worship is based on vyūha tenets. The philosophical as well as ritual heritage is recorded in the Mahābhārata through such words as Sāttvatadharma and Sāttvatavidhi. Worship and service (Arcanā and Sevā) are its codewords. This heritage is preserved and propagated by Sāttvatasamhita etc. Mokṣadharma parva of Mahābhārata furnishes a clear fourfold evolution of vyūha doctrine. However, the final culmination of these stages into full-fledged caturuyūha doctrine is the heritage of Sāttvata tradition.

From the historical point of view, the classical Pāñcarātra texts, based on the firm quadruped altar of vyūhas, originating from Kashmir were well established in the by 10 A.D. Almost all the Vaiṣṇava systems propounding Davita, Visiṣṭādvaita, Śuddhādvaita etc. held Pāñcarātra Samhitas in high esteem as

scriptures and those were philosophical as well as religions source of inspiration for them.

To conclude, it may be said that the vyūhādvaita doctrine embodied in the Sāttavata-vidhi originating from Bhīṣmaparva temporally and from Kashmir Geographically gave rise to Pāñcarātra tradition contributing to the perennial heritage of temple tradition coming down to us through millennia.

In her paper **Yoga with reference to Pāñcarātra Āgama** Dr.Gita Kasturi, the author emphasizes the point that ritual worship, as explained in the āgamas, particularly the kriyā and caryā pādas, is a complementary to yogic practice. If a person is not able to stick to yogic practices he can get the same phala by following the ritual worship as explained in Āgama texts.

Dr. K.K. Acharya in his paper **Srīvaikhānasāgamanusār Bera vichar,** deals with the various idols and their significance according to Vaikhānasāgama. The author states that Vaikhānasa Kalpasūtra is one of the 18 important kalpasūtras, wherein Viṣṇu is considered as the Supreme Personality. The work deals with the worship, installation etc. of Viṣṇu. The four students of Vikhanasa have dealt the various aspects of Temple-worship, namely installation etc. in their works. He then deals with the five types of idol, namely dhruva, kautuka, snapana, utsava and baliberas, then details of each of these idols is given. He then discusses the beras from the Pāñcatrāgama tradition. The significance of each of these beras is mentioned.

The author concludes his paper stating that the ultimate aim of the Pāñcaberas, i.e. dhruva etc. representing the Supreme God, who has five forms (Viṣṇu, Purusa, Satya, Acyuta and

Aniruddha) is to integrate the individual soul, consisting of Pāñcaprānas, Pancabhūtas, with this Supreme soul, i.e. Viṣṇu.

In his paper **Śrī Vaikhānasāgamanusāreṇa Pratiṣṭhāprakāraḥ** Shri Vedantam Desikacharyulu deals with the installation procedure according to Vaikhānasāgama. Bhagavan Vikhānasa Maharshi has propounded the Vedānga Kalapasutra consisting of the four divisions, namely smārtha, dharma, pravara and śrauta. In the smārta division, in the fourth praśna, the topic of Pratiṣṭhā is discussed. Defining that term Pratiṣṭhā, the author refers to two types of Pratiṣṭhā, namely calapratiṣṭhā and acalapratiṣṭhā. Then the installation of different aspects of Temple. viz. bālālayapratiṣṭhā, ālayapratiṣṭhā, bera pratiṣṭhā are discussed. The five types of idols, the nine methods of idol-making, the three different forms of idols etc are discussed. Then Pratiṣṭhāngakarmas, i.e. the various rituals involved in installation starting from ankurārpaṇam, askṣinmocana, bimbasuddhi etc. The author then deals with the more important aspects of Pratiṣṭhā rituals, namely agnipratiṣṭhā, Rathanyāsa and Kalāṇyāsa.

Sri N.S.Parthasarathy Bhattacharya's **Consecration of different deities based on Sri Vaikhanasa Agama** deals with the installation procedure of the Ten incarnations of Viṣṇu, besides that of Māṇuṣa Vāsudeva and Daivika Vāsudeva. The Pratiṣṭhā of dikpālas, and navagrahas etc is also given.

The author mentions the nine ways of consecrating the different dieties in a newly constructed temple. The best way of having all other deities with the Supreme Lord is of nine ways. The deities which are inside the Temple, the deities of the doors, the door-keeping deities are all mandatory in all aspects. From the least mode (i.e. adhamādhamam) to the best mode

(uttamottamam) nine methods of having the deities in a Temple is mentioned.

Then details regarding Lord Viṣṇu, the Ten incarnations, i.e. Matsya, Kūrma etc. their direction, form, color etc. are mentioned followed by the method of their consecration. Then details regarding Pāñcāgni, the Pradhānāgni of different Gods, details of Mānuṣa Vāsudeva and Daivika Vāsudeva are mentioned.

In his paper **Vaishṇavāgamānusāri Bhagavadarcanam,** Prof. K. Hayavadana Puranik mentioning the importance of bhagavad arcanā, states that worship of God should be done according to the scriptural Tantra texts, whether for attaining yogasiddhi by the yogis or for the common (worldly) man. It is obligatory like sandhyāvandana. The Tantra text have different approches in the matter of worship. Some are of tāmasic nature, advocating prāṇivadha (animal sacrifice), narabali etc. The Vaiṣṇava Tantras are of sāttvic nature and have Vedas as their basis. While in Śaivāgamas, some are of Vedic origin, some non-Vedic and others a mixture of both, and hence a three fold division is seen. The Vaiṣṇava Āgamas, however, prescribe certain minimal qualifications in bhagavad arcana, as it totally is of Vedic in nature. Vaikhānasāgama follows this method. The opinion that Pāñcarātra is non-Vedic as held by some is not correct. The author quoting from mokṣadharma parva of Mahābharata establishes Vedic nature of the Pāñcarātra tradition. The only difference is that, while Vedas are *apauruṣeya*, the Pāñcarātra is *pauruṣeya.*

In his paper **Paramokshanirāsakārikārītya Saṇkrānti vādapariśīlanam,** Dr. Anjaneya Sarma, deals with the theory of Sankrantivadins in the matter of mokṣa and its refutation. The

author has taken for study the work PMNK belonging to the Śaiva Siddhānta school, written by Shri Sadyojyoti Śivācārya. Herein the author (Śivācārya) has established his school, by refuting the arguments put forth by followers of other schools, in the matter relating to mokṣa. The author has referred to 18 schools of Philosophical thought, of which three belong to Śaivāgama, but different from Śaiva siddhānta school. Of these, the Sankrāntivāda was propounded by the Pāsupata school, a specific branch of Śaivāgmas. The present paper deals with the theory of Sankrāntivāda as held by Pāśupata school and its refutation. According to Sankrāntivādins, the puruṣas (= individual soul) are covered up with mala, and are characterized by अल्पज्ञत्व and अल्पकर्तृत्व etc. When, having performed Tapas, दीक्षा etc., due to the grace of the Lord, they are relieved of mala, the paṣus become similar to Śiva. Thus, the Śiva-samatva itself is mokṣa, according to this school. This Śiva-samatva takes places due to the संक्रान्ति i.e. the flowing of the qualities of Śiva, like सर्वज्ञत्व, सर्वकर्तृत्व etc, into the individual self, just as the waters of one cultivated field flow into the adjacent field. This is the view of the Sankrāntivādins, that is challenged. Using the logical arguementation, the author establishes that by Jñānayoga, performance of Tapas etc. one gets rid off the mala, and qualities like सर्वज्ञत्व, सर्वकर्तृत्व etc. get illuminated (अभिव्यक्ति) in the individual self, but are not acquired from a different agent as is held by the Sankrantivadins. Just as a pot in darkness gets illuminated when a lamp is lighted, similarly qualities such as सर्वज्ञत्व, the Śivaguṇas, get illuminated, but are not newly acquired nor created.

In his paper **Text critical Awarness and the Canon of the Śaiva Siddhānta,** Dr. Dominic Goodall has established

the importance of text-criticism in the field Śaiva Siddhānta studies, for a true understanding in reconstructing the original text. By text-criticism the author means two things: one is developing a sense of how textual transmission works, which means consulting all relevant sources, including manuscripts and parallel passages in other texts and the second is applying that sense to deciding how to determine the text, that is under study. The author gives three examples to illustrate his point taken from Śaiva Siddhāntika literature, drawn from the fields of iconography, yoga and doctrine. The author has quoted from various printed and manuscripts sources, and has shown how to arrive at meaningful text reconstruction. Text-criticism is also important from the historical development of Śaiva Siddhānta literature. The method of Text-criticism applied here could very well be extended to study of tantra texts, opines the authors.

In his paper **Śaivāgameṣu ālayadīnāṁ Jīrṇoddhārah**. Dr. Arunasundram deals with the renovation of Temples according Śaivāgamas. The author states that worship (pūjā) is of two types namely, ātmārthā (आत्मार्था = worship for ones self) and parārtha (परार्था = worship for the sake of others). Parārtha is performed in temples etc.

He then discusses the meaning of Pratiṣṭhā and mentions the five ways of installation, namely, 1.Pratiṣṭhā, 2.Sthāpanam,3. Sthitasthāpanam,4. Āsthāpanam,5. Utthāpanam. Renovation or Jīrṇoddhāra comes under the Utthāpana type of installation. According to another classification, Pratiṣṭhā is of four types, like āvarta, anāvarta, purāvarta and antarita Pratiṣṭhā. The method of renovation is then discussed based on the text Jīrṇoddhāradaśaka of nigamajñāna Śivācārya. The three types of renovation - ṇamely,

the Renovation of Temples, Renovation of Śiva lingas and Renovation of the idols are mentioned. The first again is of seven types, the renovation of lingas is of eight types, and the renovation of the idols is of six varieties. Each one of these is further discussed in the present paper, in a brief manner.

Dr. T. Ganeshan in his paper **Approaching the Āgama: A Brief Survey of their contents,** deals with the Āgama texts of the Śaivasiddhānta tradition. According to this tradition, there are 28 Āgama texts that serve as the base for all matters (मूलागम) and more than 200 Upāgamas. The 28 mūlāgamas are divided into two groups - Śivabheda comprising ten texts and Rudrabheda having 18 texts. In the present study, the author focuses on the Śivabheda texts. Of these Āgamas texts, 5 have so far been published, namely Kāmikāgama, Kāraṇāgama, Suprabhedāgama, Ajitāgama and Dīptāgama.

The remaining five Āgama texts of this group - Yogaja, Cintya, Sūkṣma, Sahasra and Anṣumān - have so far never seen the light as they have not been published. The author has therefore, gone through these texts in their manuscript form kept in the collections of the French Institute, Pondicherry. Only paper transcripts are studied. The presentation consists of a brief outline of the content and brief analysis of these texts.

To conclude, this brief survey on the important contants of the five Āgamas texts which have so far not been published is a small attempt to place before scholars the richness and variety of these texts in matters of religious rites and philosophical doctrines.

Dr. Haripriya Rangarajan's **A Brief Account of the Yoginī Tantra** deals, as the title suggests, deal with the text

Yoginī Tantra, its content and message. It has two parts, Pūrvārdha and Uttarārdha. In the Pūrvārdha the description of Goddess Kāli, Mahāvidya, Śrī Vidyā etc. are described and Uttarārdhra explains the different sacred lands of कामरूप and socio-cultural conditions of the time. Reference is made to the story of Ghora. In the tenth paṭala, Parvati tells Shiva that She is the cause of Sṛṣti, Sthiti, Laya. She is the energy of Brahma, Viṣṇu and Īśvara. These points are further elaborated in the present paper.

The author concludes stating that the dialogue between Śiva and Śivāni in the Yoginītantra provides two kinds of messages, namely 1) Philosophical 2) Mundane. The philosophical message is that Mahakāli repesents the Supreme ultimate female power, and represents the icchāśakti, kriyāśakti and jñānaśakti. At the mundane level, the message conveyed through the episode of Ghora is that, once any human being takes refuge in her the Supreme mother will never leave the sādhaka and takes total care of him.

The next paper is by Dr Rajani Patki, namely **Śrividyā or Śriyantra Upāsanā : A Salient Feature of Śāktāgamas.** The refers to Saundaryalahari by Śrī Śankarācharya which is the essence of the upāsana of Śrīvidyā and follow the method given by the Tantrika texts. There are three modes of (Śrīdevi) Śrīvidyā worship Kāvidyā, Hādividyā and Sādividyā. They have Sattvika, Rājasa and Tāmasa dominant. In this paper Bhāskararāya's Varivasyā Rahasya is mainly referred to for purpose of Upāsanā and the description of diagram of Śriyantra. The author then refers to the Pañcadasī-mantra, known as mūlavidyā. Later it is explained according to Varivasyā Rahasya, and the mantra and the six yogic chakras, the mantra and the three states of consciousness. This

mantra pervades the three states, jāgrti, svapna, suṣupti. The three kūtas of this mantra touch the six main chakras namely, from Mūladhāra to Sahasrāra. Then the Sampradāyārtha, Rahasyārtha, Mahat-tattvārtha and Samastārtha of this mantra are discussed.

In his paper **The Philosophy behind Śaktāgama,** the author Dr. Koutha Lalit Manohar deals with the various aspects of the Śaktāgama, according the dakṣiṇācāra method.

In the upāsana mārga the culmination point for the Sādhaka is to become one with the Supreme. Dealing with Śrī Vidyā, the author mentions two types of worship, namely Kādi vidyā and Hādi vidyā. The ultimate goal is the same for both the vidyās. This vidyā is practised in two different ways, viz. Samayācāra and Kaulācāra. In this paper the reference is made according to समयाचार which has to be practiced only after proper initiation by a Guru. Topics such as Hamsa vidyā, Praṇava etc, are dealt here accompanied by references from Saundaryalahari. Thus, the author tries to give a birds eye view of this vast subject.

In his paper **Tantrasāra Samgrahasya apūrvatā,** the author Ramanatha Acārcya deals with the Tantrasārasangraha of Madhvācārya. The text deals with such topics as genesis of the 50 mātṛkās the method of performing japa of asta mahāmantras, the definition of Praṇava. The performance of yāga, with the Śodaśopacāra pūja (worship with 16 upacāras) is discussed. The Pratimālakṣaṇam, the procerss of installation and performance of the utsava, more than seventy mantras, along with their prayoga are discussed. There are many such topics that are not deals with in other Āgamas or Tantras. Some of them are discussed in this paper.

1. **Śodaśopacāras:** Starting with arghya. it ends with offering Puṣpānjali. The procedure mentioned here differs in certain aspects from the regular procedure. It is noted that it is more appropriate and logical.

2. **Brahmakalaśas:** After the installation in Temple, the abhiṣeka is performed with the kalaśas. The brahma is understood in the sense of the Supreme Lord (bhagavan). The abhiṣeka is performed with either 25 or 50 kalaśas, and the significance of these kalaśas is described here.

3. **Vāstu:** The significance of vāstupūja is mentioned here. Vāstu was born of Bhuvarāha and Bhumidevi. This is an interesting point mentioned here.

4. **Sāmskṛtikakāryakrama:** At the time of utsavas, or when Pratiṣṭhā is done in Temples it has been mentioned that cultural programmers should be performed. This include dance-music-drum-beating etc. This performance should be done as part of worship to the Lord.

5. **Bhūribhojanam:** Annadāna (food distribution) should be done for all people, without any difference for more than 10 days, at the time of installation of Temple etc.

Thus many new points are mentioned in this text.

The paper K.K.C. Lakshmi Narasimhan **Renovation and Conservation of Temples and Icons** deals with the subject of Jīrṇoddhāraṇa and navīkarana. In the Āgamic treatises, a separate section is allotted for Jīrṇoddhāraṇa. The author deals with the structural factors for deterioration of icons, the biological factors for deterioration, classification of the parts of the icon, renovation of metal icons, Icons made of processed earth (mṛd-

beras), stone icons and disposal of irreparable icons. The rules that are to be followed for the replacement/reconstruction of icons are also mentioned. He then deals with bālālaya and bālabimba, disposal of the weathered bimba, and painting of the icons.

Finally, the preventive measures that should be taken for preservation of temples and icons are also mentioned.

Dr. Mrs. E.R. Rama Bai in the paper **A Few Technical Aspects in Vaiṣṇava Āgama,** deals with certain aspects of technology as found in the Vaiṣṇava Āgamic texts. Though the Pāñcarātrāgama deal mainly with the Temple construction, rituals etc. we could see a lot of information on sciences like maths, metallurgy, astronomy medicine etc.

Regarding the engineering skills, the Āgamas describe many varieties of Prāsādas, and its different parts with their actual measurements etc. Types of stones, based on age, gender, vibrancy, texture etc., based on place from where it is procured etc, the general features of Śilā, defects in Śilā are given. Many methods have been described in the āgamas to find out whether a stone is impregnated or not some of which are described here. Similarly the processes of making plaster images, the different methods of purifying the clay, method of preparing the base-material for white washing are described. The author concludes her paper stating that a deeper study of the Āgamas and Samhitās in the light of science and technology is a desideratum.

Relevance of Āgamas in Ritual Utensils and Temple Jewellery by Prof. Choodamani Nandagopal.

The author states that from the perspective of cultural

history, two types of cultural facets may be perceived, namely tangible cultural and intangible culture. The tangible resources are those that be seen physically, like a heritage building, while intangible culture refers to that which is not visible physically but can be felt, which today are being referred to as Living Traditions. Architecture, Sculpture and Paintings are visual records of past and in static form, the various rituals performed in temple represents the dynamic forms. The temple is the fusion of both dynamic and static elements. She then deals with the topic of Temple Ritual Utensils, and Temple Jewellery in detail, under the following headings.

1. The antiquary of Ritual Utensils, 2. Ritual Utensils in Indus-Sarasvati Civilization, 3. Āgamas and ritual utensils, here the importance of water, agni, the significance of lamps, ārati, Ghanṭa, Śaṭāri etc, are discussed, 4. Temple Jewellery.

In his paper **An Overview of the Scientific and Techonological Vāstu Literature in Sanskrit and Tamil** Dr. V. Ganapathi Sthapati deals with sthāpatẏa Veda or Vāstu. Reference is made to the five fold science of Poetry, Music, Dance, Sculpture and Architecture which are all governed by a unique grammar of rythm and from. He also refers in his paper to Five Fold Veda - one of which is Praṇava Veda, which deals with the science of unman fest energy (वस्तु vastu) turning into embodied energies (वास्तु vāstu). He then deals with the corpus of Sanskrit literature, on science and Technology. 1.He gives the list of 32 Śāstras, held by Śilpis of Tamil Nadu. 2. Then the non-listed texts, but which are available currently, both in Tamil language and Sanskrit. 3. The list of 18 texts referred to in Mānasāra Vāstu treatise. 4. A list of Vāstu texts handled by the viśvakarma

śilpis of North India. 5. a list of technical works on vāstu by Mayāsura.

Thus, the author presents an inventory of Vāstu shastra texts, both in Sanskrit and Tamil. He mentions that technical material is not only found in Vāstu and Āgama Śāstras but also in epics and Pūranas, and should be properly studied to get a true perspective of Indian culture and civilization.

The author rightly points out that it is disturbing to note that the History of Sanskrit literature has marginalized the corpus of Vāstu and Āgamic literature though all of them are in Sanskrit.

In his paper **Relevance of Āgamic Studies in Modern Times - A Case Study** Dr. Nagaswami at the outset raises the fundamental question as to what constitutes a Hindu Temple. The author in this paper shares his personal experience, wherein he was an expert witness in an important case, in London High Court in 1986 - 87, where a case relating a metal image of Nataraja was seized by the London Police, and claimed by Govt. of India. The case involved many questions regarding the Hindu religious institution, for which the author has mainly relied on Āgamic literature in providing evidence, and which proved to be crucial in winning the case. Quoting the relevant passages from Āgamic texts, the author has established how the case was won based on evidence for the questions raised by the court. The author concludes his paper stating that Āgamic studies have been neglected for far too long and need to be given immediate attention.

In organizing this Seminar we have received unstinted cooperation from Prof. M.L.N. Murthy, Prof. K.E. Devanathan, Prof. K.R.S. Menon, Dr. V. Viroopaksha Jaddipal, Dr. Rani Sadasiva

Murty, Dr. P.T.G.Y. Sampath Kumar, Dr. K. Rajagopalan, Dr.Ganapati Bhat, Dr. A. Sripada Bhatta, Dr. Srinivasa Varakhedi, Dr. K.Suryanarayana, Dr. H. Ramachandra Jois and others.

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Prof. Lakshminarasimha Bhatta

Prof. K. Hayavadana Puranik **Dr. Haripriya Rangarajan**

National Seminar

on

Āgamas

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Key-note Address

Vidyālaṅkāra, Śāstra-Chūḍāmaṇi,
Vedāntanidhi,SaṅgītaKalāratna,
Vāchaspati Prof. S.K. Ramachandra Rao

Mīmāṁsā is reverential investigation into the essential import of the Vedic corpus. It is traditionally regarded as consisting of three divisions *(trikāṇḍī) :* the *Karma-kāṇḍa,* crystallized by Jaimini, the *Upāsanā-kāṇḍa*, also known as *Śaṅkarṣa-kāṇḍa,* and the *Jñāna-kāṇḍa* codified by *Bādarāyaṇa.* The first division relies on the *brāhmaṇa* portion of the Vedic corpus, and deals with rituals of many kinds to win the favour of the gods conceived as luminous spirits abiding on earth, in the atmosphere and in the sky. The third division in effect rejects the ritualistic approach and emphasizes the wisdom involved in self-realization. The two divisions are, however, viewed as constituting a continum, and *Mīmāṁsā* is held to be one discipline (e.g.*Rāmānuja* संहितमेतच्छारीरकं जैमिनीयेन। also वक्ष्यति च कर्मब्रह्ममीमांसयोरैकशास्त्र्यम् ।) But by and large, a distinction between sacrificial rituals and knowledge of Godhead is accepted.

The religious history of the country has recognized the significance of the second division *(Upāsanā-kāṇḍa)*, although

the philosophical context generally ignores it. Karma and Jñāna are the two poles recognized, whether they are combined in practice *(samuccaya)*, or regarded as mutually exclusive *(vikalpa)*. It is *Āgama* that has amalgamated the essentials of Karma as well as *Jñāna* in the concept of *Upāsanā.* Upāsanā stresses devotion *(bhakti)*, incorporating both ritual and wisdom that are in consonance with devotion. It need hardly be said that it is the *Āgamic* approach that has prevailed in the country all along, for the simple reason that it has appeal for the populace as well as the elite.

Incidental to the *Āgamic* appoarch, the temple-culture has evolved and has become wide-spread. *Āgama* deals with worship both as a ritual and as originating the wisdom that is conducive to salvation. It is therefore that it has appeal for the laity that is more inclined to ritual (worship of the icons, samūrtārcana) and also for the more advanced spiritual seekers, for whom knowledge is more precious. Devotion, which is the core of *Upāsanā*, figures equally predominantly in ritual and in the attainment of the liberating knowledge.

A verse in *Ṛgveda* (10, 71, 5) is relevant in this context:

अधेन्वा चरति माययैष
वाचं सुश्रुवान् अफलामपुष्पाम् ॥

The verse condemns the mechanical recitation of the hymns of prayer, without an understanding of the meaning of the words that are articulated. Such a ritual is described as deviod of flowers and fruits. What now are the flowers, and what are

the fruits? *Yāska* who reviews this verse, explains rituals as flower, and the Godhead for whom the ritual is meant as the fruit (यज्ञदैवते). Alternately, says *Yāska*, ritual-god may be the flower, and the self-relization the fruit thereof (देवताध्यात्मे वा). The self here is the supreme Divinity *(paramātmā)*. The flower denotes the prior phase, and fruit the subsquent phase. Rituals come first, and the appeasement of the gods comes next. According to *Yāska*, the ritual as well as the appeasement of the gods, together may be what is spoken of as ' flower' : it should mature into an experiential understanding of Divinity, quite distinct from the ritualistic deities. *Karma* is the flower, and *Jñāna* is the fruit.

The point to be noted here is that the ritual to serve its purpose must lead to experiential knowledge. This is the disitinguishing feature of devotion; and the *Āgamic* approach highlights the value of ritual as a form of devotion. The word *Yajña* (meaning a ritual) is derived from the root *yaj* which signifies worship of God (देवपूजायां) . *Karma-kāṇḍa* matures into *Upāsanā-kaṇḍa* in order to facilitate *Jñāna-kāṇḍa. Āgama* in a way harmonizes the three *kāṇḍas*, and hence occupies a significent position in the Vedic tradition. In fact, *Karma-kāṇḍa* and *Jñāna-kāṇḍa* could continue to be relevant in public life only because of the temple-culture propagated by the *Āgama*. They not only acquired new shades of meaning, but obtained a fresh lease of life.

Kullūka-bhaṭṭa (around 1150 A.D), the glossator of Manu's *smṛti* (2,1), points out that in the country two streams of authority

have prevailed since ancient times: Vedic and Tantrik:

श्रुतिश्च द्विविधा वैदिकी तान्त्रिकी च ।

Studies on Tantra have shown that the Tantra originated in the Vedas, although it branched out as a distinct movement (cf, Ṛgveda 10, 71, 9, त एने वाचमभिपद्य पापया सिरीस्तन्त्रं तन्वते ॥, and Atharva-veda 10, 7, 42, in the sense of loom तन्त्रमेके युवती ॥). It is interesting to note that Pāṇini (5, 2, 70) mentions *tantraka* as cloth recently removed from the loom. The word *tantra* (etymologically meaning what spreads ,तन्वते विस्तारयन्ति, *Sāyaṇa* on RV, 10, 71, 9) has been employed by the Vedic writers like *Śabara-svāmin* (on Jaimini 11, 4 1 यत्सकृत् कृतं बहूनामुपकरोति, of also *Śānkhāyana-Śrauta-sūtra,*1, 16, 1), Vātsyāyana इतरेतरसम्बद्धस्यार्थजालस्योपदेशकं शास्त्रं तन्त्रमित्युक्तम् । *Nyāya-bhāṣya),* and *Āpastamba* (*Śrauta-sūtra* 1, 15, 1 अङ्गसमुदायस्तन्त्रम्) in the sense of a well-organized system, which is designed to help a large number of people in diverse ways. The meaning of action looms large in the Vedic usage of this word. But this action was different in nature and purpose from the ritualistic action constituting *Karma-kāṇḍa.* It was therefore segregated from the Vedic corpus, defined as being composed of *mantras* and the *brāhmaṇa*-texts (*Kātyāyana* and *Āpastamba,* मन्त्रब्राह्मणयोर्वेद-नामधेयम् ।)

It is easy to understand the animosity that developed between the adherents of the Vedic tradition and the votaries of the *tantra.* The antagonism was not merely ideological; it had a very evident social dimension also. Consider, for instance the

statement quoted in *Saivāgama-paribhāṣā-mañjarī* (3, 155).

वैदिकं ब्राह्मणानां तु राज्ञां वैदिकतान्त्रिकम् ।
तान्त्रिकं वैश्यशूद्राणां सर्वेषां तान्त्रिकं तु वा ॥

The applicability of the Vedic tradition was limited, while the jurisdiction of the Tantra could be universal in a society. It must be noted in this connection that *Śaṅkara* calls whatever is widely accepted as a *tantra* (*Vedānta-sūtra-bhāṣya* 2, 2, 1 and 32, तथापि तानि महाजनपरिगृहीतानि महान्ति साङ्ख्यादि तन्त्राणि।). It is also significant that *Īśāna-śiva-guru-paddhati* explains that the *tantra* is so called because it supports many people (तन्त्रीति धातोरिह धारणार्थात् ।). The geogrophical distribution of the Tantra (in terms of 64 *tantras* in each of the divisions) also suggests the wide acceptability of the non-Vedic *tantra*: *Āśvakrāntā* (from *Vindhyā* to *Mahāchīna*), *Vishṇukrāntā* (from *Vindhyā* to *Chaṭṭala*) and *Ratha-krāntā* (from *Vindhyā* to *Mahāsāgara*). *Sammohana-tantra* speaks of *Chīna-tantra* (100 primary *tantras*), *Drāviḍa-tantra* (20 primary *tantras*) and Kerala-*tantra* (60 primary *tantras*). This suggests the prevalence of Tantra all over the country.

It was inevitable, therefore, that the initial antagonism soon disappeared, making way for the fusion of Veda and Tantra on several issues and at different levels. Attempts at harmonization can be discerned even in the medieval times. Instructive is what the great *Mīmāṁsaka*, Kumārila-bhaṭṭa (about 600 A.D), says in his *Tantra-vārtika;*

विज्ञानवाद-क्षणभङ्गनैरात्म्यादिवादिनामपि उपनिषत्प्रभवत्वं विषयेष्वात्यन्तिकं रागं निवर्तयितुमित्युपपन्नं सर्वेषां प्रामाण्यम् ॥

The Buddhist schools are usually regarded as heretical, non-Vedic and antagonistic. But Kumārila points out that all these, and even others like them, originated in fact from the Upanishads(viz the Vedic tradition). And these systems of thought are all trustworthy and authentic in as much as they intend only to check an excessive attachment to objects of the world.

Āgama emerged as a movement to harmonize. One of the early definitions of the word *āgama* is contained in this verse:

आ समन्तात् गमयति धर्माधर्मौ परं पदम् ।
आगमस्तेन कथित इति वेदविदो विदुः ॥

The *Āgama* is so called because it helps us to obtain or know (from the root *gamlṛ gatau*, ' to go', or āgama, 'to come', and because all roots having *gatyartha* have also *jñānārtha*, 'to know') what is dharma and what is not, and also the supreme state of existence (viz liberation, union with Godhead). The import of the Vedic corpus *(vedārtha)* according to the *Mīmāṁsakas*, is *dharma*, and *dharma* is the performance of scripturally prescribed or sanctioned rituals, as far as *karma-kāṇḍa* is concerned. It comprehends the first three objectives of the human being (*purushārtha: dharma, artha* and *kāma*). *Āgama* goes further and helps the attainment of the fourth or the supreme objective of human existence, namely liberation, *mokṣa.* It is

also to be observed that this is given as the view of the adherents of the Vedic tradition *(veda vido viduh).*

Āgama was the most successful and the most enlightened attempt to reconcile the Vedic tradition with the *tāntrik* approach, the Vedic idealism with the *tāntrik* realism, the Vedic exclusiveness with the *tāntrik* universalism. In doing so, it preserved the details of both, significant for all time and for all people. It also pushed back the Veda and *tantra*, and came into the central focus. It is in fact *Āgama* that effectively has been guiding the religious life of the people from the early Christian centuries to our own day. It usurped the role of *tantra* in popularity, pervasion and persuasive character.

The initial antagonism between Veda and Tantra had no doubt vanished, thanks largely to the *Āgama* movement; but a new antagonism between Veda and *Āgama* emerged. *Āgama* aligned itself markedly with the *tantra.* It is not usual to find many *āgama* texts bearing the name *tantra* ; and in most of the *āgama* texts the first chapter is called *tantrāvatāra,* ' Descent of the *Tantra* '. Even in this antagonism, the issue was not merely ideological ; it involved social issues. The priest who officiated in the Vedic rituals *(purohita)* was different in caste-status, class-affiliation and social acceptibility from the priest who worshipped in a temple in a professional capacity (*archaka* or *pūjaka*). There was rivalry between them. Interesting is what we find in *Aṁśumadbheda* (1, 75, 7), an *āgama* text:

यजनं त्रिविधं प्रोक्तमुत्तमं मध्यमाधमम् ।

केवलं शिवमन्त्रैस्तु यजनं चोत्तमं भवेत् ॥
वैदिकैः शिवमन्त्रैस्तु यजनं मध्यमं भवेत् ।
केवलं वैदिकैर्मन्त्रैर्यजनं चाधमं भवेत् ।
तस्मात्तु शैविकैर्मन्त्रैर्यजेदात्मार्थमुत्तमम् ॥

Worship is of three varieties: superior, middling and inferior. Worship by employing only tāntrik *mantras* to Śiva is the superior variety. Combining tāntrik *mantras* with Vedic *mantras* is worship of *midling* variety. And using only Vedic *mantras* for worship is inferior. This is also the view of *Kāmikāgama* (pūrva, 8. 1 - 3).

A distinction was sometimes made between *Āgama* and *Nigama*. *Āgama* was an amalgum of Veda and tantra; and Nigama was Veda exclusively. The Tantra claimed that *Āgama* and Nigama were both divisions of the Tantra:

आगमं निगमं चैव तन्त्रशास्त्रं द्विधा मतम् ॥

Nārāyaṇīya-tantra, an *Āgama* text, in fact, holds that the four Vedas were derived from four tāntrik sources : *Ṛgveda* from *Rudra-yāmala,* Yajurveda from *Vishṇu-yāmala, Sāma-veda* form *Brahma-yāmala* and Atharva-veda from *Śakti-yāmala.*

There came about, however, a natural rapproachment in view of the needs, tastes, pressures and prejudices of the people. Even here, *Āgama* emerged stronger. So strong, in fact, that many ideas alien to the *Āgama* purpose and spirit were paraded in the guise of *Āgama* formulations even in relatively recent years. *Yāmuna-muni' s Agama-prāmāṇya* has this remarkable verse :

अद्यत्वेऽपि हि दृश्यन्ते केचिदागमिकच्छलात् ।
अनागमिकमेवार्थं व्याचक्षाणा विचक्षणाः ॥

Probably, *Yāmuna-muni* (9th century) was referring to the emergence of Jaina, Bauddha and *Śākta āgamas*, all of which had an active involvement with tāntrik ideas and practices, including the abnoxious *shaṭ-karma-sādhanā* (antinomian and magical practices like *vaśīkaraṇa, stambhana, māraṇa* and *uccāṭana*). In fact, traditionally *Śaiva* and *Vaiṣṇava* divisions are called *Āgama,* while the *Śākta* division is known as Tantra.

What is important for us to note is that there was a tendency in favour of syncretic *Āgama*. For instance, as early as 642 A.D. there is an inscription which speaks of 'one *Āgamic* principle, whether it is Buddha, Jina, *Brahmā, Śiva* or *Vishṇu* -

तं वन्दे साधुवन्द्यं सकलगुणनिधिं ध्वस्तदोषं द्विषन्तं ।
बुद्धं वा वर्धमानं शतदलनिलयं वा केशवं शिवं वा ॥

Another inscription dated 1151 A.D. also harmonizes:

शिवाय धात्रे सुगताय विष्णवे ।
जिनाय तस्मै सकलात्मने नमः ॥

The direction of rapproachment becomes evident when even a conservative *Āgama* text, *Vīrāgama,* (1, 77) , speaks of six *āgama*-divisions *(samayas),* all of which are acceptable:

बौद्धं चाप्यार्हतं चैव शैवं पाशुपतं तथा ।
कापालं पाञ्चरात्रं च षडेते समयाः स्मृताः ॥

Likewise, *Achintyāgama* (40, 5 - 6) speaks of four:

बौद्धं चैवार्हतं चैव पाञ्चरात्रं च शैवकम् ।
समयं चतुर्विधं स्यात्तु तत्तद्भेदमनेकधा ॥

A further step in this direction was for instance when *Śrīkaṇtha*, in his commentary on *Vedānta-sūtra* (about 1122 A.D.), made a profound remark:

वयं तु वेदागमयोर्भेदं न पश्यामः ॥

'We do not see any difference between Veda and *Āgama.*'

A definitaion of *Āgama* given in *Purushottama-saṁhitā* tells us succinctly about what *Āgama* is all about:

आचारकथनाद्दिव्यगतिप्राप्तिनिदानतः ।
माहात्म्यतत्त्वकथनादागमश्चेति कथ्यते ॥

Āgama tells us about what is right conduct, and what are the divine states which the devotee can reach ; it tells about the glory of God and also about reality. Accordingly, the *Āgamas* deal with *Charyā* (daily conduct). *Vidyā* (wisdom, knowledge), *Kriyā* (ritual-activities) and *Yoga* (spiritual practices). All these become relevant within the framework of worship. And worship may be done in fire *(homa-pūjā)*, in an icon *(bera-pūjā)*, or in mind *(mānasī)*. All three are coalesced in *Āgama* worship. Although *Āgama* strictly deals with worship in the temple, it provides a comprehensive scheme of life in general. It

encompasses all aspects of life, personal as well as social.

In this sense, and in the minds of the people, *Āgama* idelogy is a natural successor to the Vedic tradition. It has contributed enormously to the unity and vitality of the Hindu population, at any rate at the ideological level. Like the Veda, *Āgama* is more of a prevalent, persistent and pervasive idea than a literary complex. Even as we say अनन्ता वै वेदाः the *Āgama* books are also legion, innumerable and indefinite. We do not know for certain what books really constitute the *Śaiva, Vaishaṇava* or *Śākta āgamas.* The numbers like 8, 28, 64, 100 or 108 are more mythical than real. Like the Veda again, very few people care to study the constituent *Āgama* texts. Not many are available, and what are available have not all of them been published; and what have been published have not been researched into carefully. Thus there is a big gap between the textual tradition of the *Āgamas* and the general understanding of what the *Āgamas* are about. Consequently there is a lot of loose talk about the *Āgamic* prescriptions. And again, *Yāmuna-muni's* observation holds

अद्यत्वेऽपि दृश्यन्ते केचिदागमिकच्छलात् ।
अनागमिकमेवार्थं व्याचक्षाणा विचक्षणाः ॥

Āgama came on the scene of Indian religious life in order to synthesize philosophical predilections and practical considerations, in order to accommodate practice with the

theory, and in order to materialize and channel the spiritual aspirations of the people. *Āgama* was clearly meant for the masses. The very distinction made in all *Āgama* texts between worship for one's own upliftment and enlightenment *(ātmārtha)* and worship for the sake of others who cannot worship on their own in a temple *(parārtha)*, reveals a concern for the common man . The temple-culture is that it has enabled Hinduism to survive through the ages against all odds. This strength is undeniably a product of the *Āgama* ideology.

There is a marked distinciton drawn between worship done at home for the welfare of oneself and of the family members *(gṛhārchā)* and the worship done in a temple *(ālayārchā)*. The latter presupposes not only the existence of a temple, but an organization of services in a temple, of several professional activities. The existence of a temple itself is a complex economic activity: construction involving masons, architects, sculptors, labours, priests and finance -providers: consecration involving several services in addition to the priestly ones: daily and periodical rituals and festivals, involving a much larger organization of men, materials, methods and money. A temple, however small, presents the problems of management. Thus, besides the spiritual and religious purpose for which the temple is mainly meant, there are social , economic, administrative, organizational and political dimensions for a temple.

Āgama texts naturally have to deal with some of these

aspects of the temple -culture. Choice of the land for a temple, planning of temple-building, initial rituals before the construction begins, the methods of construction, consecration, the making (sculpting) of the main icon and other icons, decorations, the worship procedures (routine and special), periodical cleansing of the premises, the conduct of worship according to the demands and fancy of the devotees (in return for payment, stipulated or otherwise), the daily observances (from opening of the temple in the early hours of the day till its closure late in the night) are all discussed in the *Āgama* texts. Treatment in some of the *Āgama* texts is elaborate, including details of iconometry, selection of stone and wood for sculpture, casting of images in metal, iconographic particulars and varities, the hymnology to be employed, astrological considerations for consecration, festivals and so on.

The texts also contain valuable information about the priestly class and functions. They deal with formal or informal initiation into the priestly positions, the merits of his services, the aspects of his proficiency, and his relation with other services in the temple and with the outside society.

Naturally, the texts enter into a fairly detailed philosophical discussion about the basic concepts of Godhead *(devatā),* devotion *(bhakti)*, authenticity *(prāmāṇya)*, modes of worhsip *(ārādhanā),* benefits *(phala),* salvation *(mukti)*, and the relative importance of *Karma* and *Jñāna.* Worship *(upāsanā)* whether it is physical,

vocal or mental, is essentially a transaction between the worshipper *(upāsaka)* and the worshipped object *(upāsya)*. *Āgama* has to enlighten the people about all three aspects: *Upāsya, upāsaka* and *upāsanā*. This in fact is the framework of *Āgama*, whether it is *Śaiva, Vaishṇava* or *Śākta*.

In the context of temple, the worshipper is the officiating priest; he takes the role of a *guru*. The worship procedure involves hymns recited *(mantra)*. And the worshipped object is the iconic representation in the sanctum. We read in *Kulārṇva-tantra* (12, 45).

गुरौ मनुष्यबुद्धिं च मन्त्रे चाक्षरबुद्धिकम् ।
प्रतिमासु शिलाबुद्धिं कुर्वाणो नरकं व्रजेत् ॥

The officiating priest in a temple is to be regarded as a *guru*, for he helps the lay devotee to enter into communion with the Godhead in an iconic form. The icon is not to be regarded as a mere stone image: it represents the Godhead, brings the supreme spirit to our view. A well made image, duly consecrated and well installed, and worshipped earnestly will become the object of reverence *(archā, vigraha, bera, pratimā)*, a visible representation of the invisible Godhead. And worship formula invoking the spirit, offering our services to it, and eulogizing it, are not mere words: they have a power of their own, quite distinct from the ordinary language used for self-expression or communication.

This is essentially the *Āgama* approach. It seeks to bring the three sectors together: Godhead, man and worship. The first two are dealt with almost uniformly in all the *Āgamas*. Godhead, of course, is described in accordance with sectarian affiliations. The human nature remains the same, whatever the Godhead, and whatever the worship procedure. Where the *Āgama* assumes a distinctive character is when the factor of worship is taken up for consideration. In a sense, it is true that *Āgama* is a book of worship. In fact, worship itself comprehends the man who worships, the Godhead worshipped and the procedure of worship.

As *Tantra-sāra-sangraha* (1,67), a *Pāñcharātra* text, notes:

जप-ध्यान-हुतार्चादीनेवं यः कुरुते सदा।
धर्मार्थकाममोक्षाणां भाजनं स्यात्स एव हि॥

There are four methods of worship. The names of Godhead may be recited with devotion *(japa)*. Godhead may be contemplated upon in ones own mind *(dhyāna)*. Ritual oblations may be offered to the sacred fire *(huta)*. Iconic worship *(archā)* may be another method. While *Āgama* recognizes all four methods, it specially commends the last one. And *Āgama* worship is in the context of an icon installed in a temple. This is because it is the easiest and most effective for the people to adopt. *Tantra-sāra* (3, 138) tells us:

तन्त्रमार्गास्तु हरिणा ह्यसंख्याः कीर्तिता अपि।
तेष्वयं सुगमो मार्गः सुफलश्चानुतिष्ठताम् ॥

Countless are the methods of worship indicated by the God: but iconic worship *samūrtārchanā*, as the *Vaikhānasas* call it, is the most suitable among them for all, taking into account the capabilities and limitations of human nature.

Due to reasons more than one, there has been an enormous loss of *Āgama* texts. This is claimed by the *Āgamas* themselves (e.g. *Pādma-saṁhitā, Ahirbudhnya-samhitā, Mataṅga-Pārameśvara, Rauravāgama).* And most of the extant Agama texts contain only the portions relating to *kriyā-pāda* (dealing first two are practically ignored by the priestly class.

This is rather unfortunate, because an important aspect of *Āgama* approach as the successor to the Vedic tradition is the philosophical and spiritual foundations on which *Āgama* rests and flourishes. There is a need to reconstruct this background, especially because the *Āgama* set out to harmonize several strands of thought and practice, and to provide a stamp of unity to the Hindu religious life.

Further, the *Āgama* is closely related to the customary *Gṛhya-sūtra* manuals, as complementary tracts. Now, barring the *Vaikhanāsa-āgama*, no *Āgama* is expressly aligned to the *Gṛhya-sūtras*. The *Grhya-sūtras,* dealing with the domestic rites and cônduct of the temple-priests, in most cases either

never existed or have been lost. There is need to reconstruct the *gṛhya-sūtras* as applicable to Śaiva, *Vaishṇava* (*Pāñcharātra*) and *Śākta* divisions.

It is common knowledge that the prevalence of the *Āgama* ideology has survived only in South India: it was lost in the North, following the unrest created by the iconoclast invaders in the eleventh century : the *Āgama* fled to Kashmir, and survived there for about a century more. Because the *Āgama*, especially what is known as *siddhānta-āgama*, survived and flourished in the South, it has acquired a charateristic South Indian flavour. It should be noted that the *Āgama* ideology took root in Nepal in the middle ages, and became responsible for Buddhist *āgama* in the Mahāyāna ideology like *Vajrayāna*. Some of the Buddhist *āgama* works in Sanskrit were translated into Chinese and Tibetan : and they have been preserved. A close study of these texts may furnish valuable information about the features of the *āgama* that prevailed in North India before its disappearance from there.

It would then be possible to look at *Āgama* in the total Indian context, and identify its impact upon Indian religions, art and architecture, especially relating to temple-culture. It is to be noted that many *Śilpa -śāstra* texts in Sanskrit that are available to us suggest their background in *Āgama*. A comparative study of architectural styles as also of iconographic modes in the *Āgama* and *Śīlpaśāstra* would also bring out the *Āgama* influences on our art and architecture.

Finally, the *Āgama* lays stress on the excellence of worship rituals, on the purity of the life of the priests, and on the aesthetic merit of the icons (together with the magnificence of the temple).

अर्चकस्य तपोयोगात् अर्चनस्यातिशायनात् ।
आभिरूप्याच्च बिम्बानां देवः सान्निध्यमृच्छति ॥

A study of *Āgama* should further these interests and make religious life in the country purposeful and pleasant. If this is not done, religious life would soon collapse like a house of sands. As *Śāradā-tilaka* (2, 14, 3 com.) says

विना स्वधर्मं यत्किञ्चित् देवताराधनादिकम् ।
परिभ्रश्येत तद्यस्मात् क्षणात् सैकतहर्म्यवत् ॥

Glimpses from

Pāñcarātra Āgama

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पाञ्चरात्रिकं ब्रह्मतत्त्वम्

साधुः श्रुतिप्रकाशदासः

यत्परः स शब्दार्थः इति न्यायानुसारेणागमशास्त्रस्य ज्ञान-योग-क्रिया-चर्येति चतुर्षु प्राधान्येऽपि क्रियाचर्ययोः मुख्यत्वं विधिविधानेषु लक्षाधिकश्लोकसाहित्ये च दृश्यते। पञ्चरात्रागमस्योपलब्धसाहित्यं दृष्ट्वा इदमेकं सुनिष्पन्नं भवति यद् एतस्यागमस्य मुख्यं लक्ष्यं परमात्मनो वासुदेवस्य विष्णोः आराधनम् । अतः स्वाभाविकतया आराधनात्मकभक्तिविषयाणां स्थूलानां सूक्ष्माणां वा निरूपणं विस्तरशोऽत्र प्रतिपादितम्। तेषु विषयेषु मन्दिरनिर्माणं, पूजनविधिः, उत्सवाः, दीक्षाविधिः, गुरुशिष्यलक्षणानि, प्रायश्चित्तविधिः, मन्त्रवैविध्यम् , यज्ञा इत्यादयो विषयाः सन्ति। ब्रह्मतत्त्वविषये पञ्चरात्रशास्त्रे विस्तारदृष्ट्या साहित्यं नाधिकं प्राप्यते, तथापि प्राप्तसाहित्ये गहनो विचारसागरः परिदृश्यते। तदिदं ब्रह्मतत्त्वं विविधभेदेन संहितासु प्रतिपादितम् । तत्र कालिकदृष्ट्या विस्तारो दृश्यते।

स्वरूपवैविध्यम्

सर्वासु पाञ्चरात्रिकसंहितासु प्राचीनायां सात्त्वतसंहितायां पर-व्यूह-विभवेति त्रिविधमेव ब्रह्म प्रतिपादितम् । लिखति तत्र यत् -

त्रिविधेन प्रकारेण परमं ब्रह्म शाश्वतम् ।
आराधयन्ति ये तेषां रागस्तिष्ठति दूरतः॥[1]

तथा चात्र त्रिविधरूपेणार्थात् परव्यूहविभवेति प्रकारेण परमात्मनः स्वरूपं वर्ण्यते।

रामानुजाचार्येणापि श्रीभाष्ये उत्पत्त्यसम्भवाधिकरणे त्रिविधं ब्रह्म वर्णितम् । स कथयति 'विभवो हि नाम रामकृष्णादिप्रादुर्भावगणः। व्यूहो वासुदेवसङ्कर्षण-प्रद्युम्नानिरुद्धरूपश्चतुर्व्यूहः। सूक्ष्मं (परं) तु केवलषाड्गुण्यविग्रहं वासुदेवाख्यं परं ब्रह्म।[2] तदेवमेतावत्कालपर्यन्तं त्रिविधमेव बह्म निरूपितं दृश्यते।

कालान्तरेण ततोऽप्यधिकस्य **चतुर्थस्यार्चास्वरूपस्य वर्णनं लक्ष्मीतन्त्रे** समागतम् । तत्र कथयति-

अर्चाऽपि लौकिकी या सा भगवद्भावितात्मनाम् ।
मन्त्रमन्त्रेश्वरज्ञानात् सापि षाड्गुण्यविग्रहा ॥

पराद्यर्चावसानेऽस्मिन् मम रूपचतुष्टयम् ।[3] इति रूपचतुष्टयं कथयत्विार्चास्वरूप-मधिकं वर्णितम् ।

पुनः समयान्तरेण पाद्मसंहितामनुसृतायां श्रीप्रश्नसंहितायां परमात्मनोऽन्तर्यामि-स्वरूपं भिन्नं निदर्शितम् । लिखति तत्र -

'मन्मूर्तयः पञ्चविधाः वदन्त्युपनिषत्सु च ।
परो व्यूहो हार्द इति विभवोऽर्चेति भेदतः' ॥ इति [4]

तदेवम् **अन्तर्यामिस्वरूपं पञ्चममधिकं** श्रीप्रश्नसंहिताकालतः प्रसिद्धिमगमत् ।

वेदान्तदेशिकेन भगवच्छास्त्रं सन्दर्भीकृत्य पञ्चविधत्वमेतद्गतविशेषाश्च रहस्यत्रयसारे अर्थपञ्चकादिकारे (पृ.३२) प्रतिपादिताः। तदित्थं परम्परयाऽधुनापि यतीन्द्रमतदीपिकादिषु भगवतः पञ्चप्रकारेण वर्णनं प्राप्यते।

परमात्मनः पञ्चस्वरूपेषु सर्वाणि स्वरूपाणि करचरणादिसम्पन्नानि। सङ्क्षेपेण पञ्चानां वर्णनमत्र कथ्यते।

परस्वरूपम्

षाड्गुण्यपरिपूर्णः, विष्वक्सेनगरुडादिनित्यमुक्तैः परिसेवितः, नित्यविभूतिरूपवैकुण्ठस्थः, मुक्तानां परमगतिरूपः, अनन्तकल्याणगुणगणविशिष्टः परब्रह्मपरवासुदेवादिशब्दैर्वाच्यो नारायणः।

व्यूहस्वरूपम्

पर एवोपासनार्थं जगत्सृष्ट्याद्यर्थश्च वासुदेवसङ्कर्षणप्रद्युम्नानिरुद्धभेदेन चतुर्धाऽवस्थितः। तत्र षड्गुणपरिपूर्णो वासुदेवः, ज्ञानबलाभ्यां युक्तः सङ्कर्षणः, ऐश्वर्यवीर्याभ्यां समेतः प्रद्युम्नः, शक्तितेजोभ्यां युक्तोऽनिरुद्धः। पुनः केशवादिरूपेण चतुर्विंशतिधा व्यूहो व्यवस्थितः।

विभवस्वरूपम्

विभवाः मत्स्यादयोऽवतारविशेषाः। धर्मरक्षणाय, असुराणां नाशाय, देवानां साहाय्यार्थं; देवतायां, मनुष्ये पश्वादिषु वा प्रकटिता अवताराः। तेषामेकोनत्रिंशद् भेदाः सात्त्वतादिषु निरूपिताः। तेषां देव्यश्च लक्ष्मीतन्त्र-ईश्वर-पारमेश्वरसंहितासु वर्णिताः। दशावतारनिरूपणमपि पाद्म-नारदीयादिसंहितासु प्राप्यते।

अर्चास्वरूपम्

स्वयंव्यक्त-सिद्ध-आर्ष-मानुषेषु स्थावरदेवालयेषु अप्राकृतशरीरविशिष्टोऽर्चक-पराधीनस्नानभोजनासनशयनस्थितिः प्रतिमारूपेण विराजमानः।

अन्तर्यामिस्वरूपम्

जीवात्मनः सुहृत्त्वेन योगिभिः द्रष्टव्यतया हृदयप्रदेशावस्थितं मूर्तं रूपम् । जीवेन साकं विद्यमानमपि तद्गतदोषैरस्पृष्टम् । तदेवं कालक्रमेण विस्तृतं पञ्चप्रकारं ब्रह्म विचारितम् ।

यद्यपि सात्त्वतसंहितायां त्रिविधमेव ब्रह्म वर्णितम् , तथापि पञ्चानां स्वरूपाणां वर्णनं विधेयान्तरेण प्राप्यते। चतुर्विंशति-पञ्चविंशतिपरिच्छेदयोर्नानाविधानां मूर्तीनामुपादानद्रव्यस्वरूपवर्णनं, मूर्ति-आकृतिवर्णनमित्यादिकं प्राप्यार्चास्वरूपं तत्र वर्णितम् । अन्तर्यामिस्वरूपविषये शब्दशः कथयति ' स्थितोऽन्तर्यामिभावेन रूपमासाद्य निष्कलम् ' इति ।[5] तदेवंरीत्या पौष्करादिष्वपि पञ्चानां स्वरूपाणां वर्णनं प्राप्यते। तथा चेदमायाति यत् पञ्चानामपि स्वरूपाणां मान्यता तु प्रथमत एवासीत् किन्तु व्यवस्थितो विभागः कालान्तरेण सञ्जात इति। वस्तुतः समग्रे पञ्चरात्रागमसाहित्ये परमात्मनः स्वरूपभेदमुद्दिश्य स्वल्पमेवानुषङ्गिकत्वेन प्राप्यते, तस्येवेदं फलम् ।

तदेवं परमात्मनः पञ्चविधत्वं भगवच्छास्त्रे, वेदान्तदेशिकग्रन्थे, उपनिषद्भाष्ये, यतीन्द्रमतदीपिकादिषु बहुकालादेव निश्चितम् । परन्तु आश्चर्यमिदं भगवत्स्वरूपस्य साकारत्वनिरूपणे पाञ्चरात्रस्य विशेषरूपेण प्रामाण्यं स्वीकुर्वाणो भगवान् स्वामिनारायणः अष्टादशशतकस्योत्तरकाले गुर्जरप्रदेशमलङ्कृतवान् । तस्योपदेशेषु सात्त्वतादिसंहितानुसारं त्रिविधमेव ब्रह्मनिरूपणं प्राप्यते।

स कथयति --

* वासुदेवादयो व्यूहाः केशवाद्याश्च मूर्तयः ।
वराहाद्यावताराश्च सर्वेऽप्यस्यैव सन्ति हि ॥[6]

वृत्तालये पञ्चरात्रप्रादुर्भावहेतुं वर्णयन् आह -

* पञ्चरात्रं ततश्चक्रे भगवान्नारदात्मना ॥
वासुदेवादिरूपेण चतुर्व्यूहो निरूपितः ।
तत्र कृष्णस्ततस्तस्याकृतिः स्पष्टं विभाव्यते ॥
नारायणो वासुदेवः स एव स्वेच्छया प्रभुः ।
चतुर्भुजादिरूपेण वैकुण्ठादौ च वर्तते ॥
रामकृष्णादिरूपेण यथाकार्यञ्च भूतले ।
स्वातन्त्र्येणावतीर्णः सन् निघ्नन् दुष्टान् सतोऽवति ॥[7]

एवं रीत्या पर-व्यूह-विभवरूपाणामेव समेत्य वर्णनं प्राप्यते। एकोनविंशतिशतके विख्याते श्रीस्वामिनारायणसम्प्रदाये पञ्चरात्रागममूलकं परमात्मनः स्वरूपपञ्चकं कथमप्रसिद्धम् इत्याश्चर्यकरम् । यद्यपि सात्त्वतादिप्राचीनसंहिता अनुसृत्य श्रीस्वामिनारायणदर्शने अर्चास्वरूपस्यान्तर्यामिस्वरूपस्य च वर्णनं प्राप्यते। मूर्तिपूजादिकविधिविधानमपि सोत्साहमायोज्यते। तस्माच्च परमात्मनः स्वरूपपञ्चकमपि मान्यमिति कथयितुं शक्यते परन्तु स्वरूपभेदनिरूपणे समावेशाभाव आश्चर्यावहः।

निषेधमुखेन ब्रह्मतत्त्वस्य वर्णनम्

परमात्मनः सगुणं साकारं परस्वरूपमेव पञ्चरात्रागमस्याभिमतमिति साधारणा जनप्रसिद्धिः। अस्तु तत्र सत्यं, परं परस्वरूपस्य निर्गुणरूपस्यापि वर्णनमत्र प्राप्यते। यथा चाहिर्बुध्न्यसंहितायां वर्तमानं न तद् ब्रह्म नातीतं नैव भावि तत् । अग्रतः पृष्ठतो नैव नोर्ध्वतः पार्श्वयोर्द्वयोः ॥ न कल्मषं न विकलं न कृष्णं न च पिङ्गलम् । न सारङ्गं विशङ्गं न कपिलं नारुणं न च ॥ न बभ्रु नकुलं नैव न श्यामं न च रोहितम् । न दीर्घं नैव च ह्रस्वं न स्थूलं नैव चाप्यणु ॥

न वृत्तं नाप्यपावृत्तं नाश्रितं तदनाश्रितम् । नैव भावो न चाभावस्तद् भावार्चितये न च ॥ न शीतं नाऽपि चैवोष्णं नानुष्णाशीतमप्युत। न दुःखं न सुखं नैव निर्दुःखं सुखमव्रणम् ॥ न मूलं नाऽपि तन्मध्यं नैवान्तं कस्यचिन्मुने। न शेते तन्न चैवाऽस्ते न तिष्ठति न गच्छति॥

सर्वद्वन्द्वविनिर्मुक्तं सर्वोपाधिविवर्जितम् ।[8]

किञ्च पञ्चरात्रस्य मूलसदृशे महाभारतशान्तिपर्वस्थे नारायणीयोपाख्यानेऽपि तादृशमेव ब्रह्म निरूपितं यथा -

यत्तत्सूक्ष्ममविज्ञेयमव्यक्तमचलं ध्रुवम् । इन्द्रियैरिन्द्रियार्थैश्च सर्वभूतैश्च वर्जितम् ।[9]
एतावत्पर्यन्तं वर्णनम् काठकाद्युपनिषत्सु [10] शङ्कराचार्यकृतदशश्लोक्यां [11] नागार्जुनकृतमाध्यमिककारिकायां[12] वर्णितस्य बह्मणः शून्याख्यास्य तत्त्वस्य वा साम्यं विधत्ते। एतादृशानां श्लोकानां दर्शनेन पञ्चरात्रागममद्वैतनिरूपणपरकमिति कथयितुं शक्यते।

परं नैतत् क्षोदक्षमम् ।

यतो हि यत्र यत्र निर्गुणब्रह्मणो निरूपणं तत्र तत्र सूक्ष्मेक्षिकया पूर्वापरदर्शने सति सगुणवर्णनमपि दृश्यते। अत्रैवाहिर्बुध्न्यसंहिताऽव्यवहितश्लोके परमात्मन सगुणत्वमपि वर्णयति यत् -

षाड्गुण्यं तत् परं ब्रह्म सर्वकारणकारणम्।[13] पाद्मसंहितायां गुणातीतं सगुणम्[14] नारायणीये उपाख्यानेऽपि स हि सर्वगुणैश्चैव निर्गुण इति कथ्यते [15] उभयपक्षीयसन्दर्भावलोकनेन परमात्मनो निर्गुणं स्वरूपं सत्यं सगुणमपि पारमार्थिकम् इति सिद्धान्तः। तच्चोभयं विरुद्धं कथमेकत्र सम्भाव्येतेति चेत् कथ्यते - सत्त्वादिमायिकगुणरहितत्वेन निर्गुणं, दिव्यालौकिकगुणवत्त्वेन च सगुणम् इति। परन्तु न व्यावहारिकत्वेन संवृत्तिसत्येन वा सगुणम् , अपि तु पारमार्थिकत्वेन तद् ब्रह्म षाड्गुण्यपरिपूर्णम् । तदेवं 'परस्वरूपमेव सगुणं निर्गुणञ्चेति उभयम्' इति कथनेन वर्णनमिदमुपनिषन्मान्यतायाः साम्यं स्वीकरोति, यतो हि तत्र सगुणस्यापि परब्रह्मणो वर्णनात् । नाद्वैतस्य शून्यवादस्य चेति स्पष्टं विभाति, किञ्च परस्वरूपमिदं दिव्यकरचरणाद्यन्वितमिति वर्णनेन सर्वथा पाञ्चरात्रिकं परस्वरूपम् अद्वैतादिदर्शनेभ्यो भिद्यते इति निश्चप्रचम् ।

नित्यसाकारस्वरूपब्रह्मतत्त्वस्य वर्णनम्

पञ्चरात्रागमे परमात्मनः परस्वरूपं मानुषमिव साकारं दिव्यविग्रहं वर्णितम् । सात्वतसंहितायां साकारस्वरूपं वर्णयन् कथयति -

'साकारं संस्मरेत् साङ्गं परिवारेण चावृतम् ।
विश्वमाप्याययन् कान्त्या पूर्णेन्द्वयुततुल्यया॥

वरदाभयदेनैव शङ्खचक्राङ्कितेन तु।
त्रैलोक्योद्धृतिदक्षेण युक्तः पाणिद्वयेन तु ।।[16]

तदेवमत्र साकारः, द्विभुजः, तेजस्वी, शङ्खचक्रयुक्तः इति वर्ण्यते। पौष्करसंहितायां सुशिरोरुहपाणिपादतलनासाश्रवणरन्ध्रमुक्ताभासादिकदन्त-ईषदारक्तगोक्षीरशुद्धनीलाब्जलोचनादियुतं परमात्मनो दर्शनीयं वपुः ललितपद्यैर्निरूपितम् ।।[17]

पाद्मसंहितायां साकारं परमात्मस्वरूपं वर्णितम् । तत्र लिखितम् -

द्विहस्तमेकवक्त्रञ्च शुद्धस्फटिकसन्निभम् । सहस्ररविवह्नीन्दुलक्षकोटिसमप्रभम् ।।
मरीचिचक्रमध्यस्थं चक्राद्यायुधलाञ्छितम् । श्रीवत्सकौस्तुभोरस्कं वनमालाविराजितम् ।।
किरीटहारकेयूरवलयादिविभूषितम् । पीताम्बरधरं सौम्यं रूपमाद्यं सनातनम् ।।[18]

तदेवं लक्ष्मीतन्त्रे[19] विश्वामित्रसंहितायां,[20] बृहद्ब्रह्मसंहितायां,[21] विष्णुतिलसंहितायां,[22] विहगेन्द्रसंहितायाञ्च[23] परस्वरूपस्य दिव्यविग्रहवर्णनं प्राप्यते।

साकार-निराकाररूपविरोधिसन्दर्भसमाधानम्

परमात्मनः साकारस्वरूपवर्णनेन सहाश्चर्यकारकाः परमात्मनो परस्वरूपस्य निराकारत्ववर्णनपराः पाञ्चरात्रिकसन्दर्भाः पाञ्चरात्रे एव प्राप्यन्ते। परस्वरूपं वस्तुतस्तु निराकारमेव परन्तु भक्तानामनुग्रहाय साकारतां भजते साकारं चैतत्स्वरूपं मायिकमित्याशयका इमे सन्दर्भाः परस्वरूपस्य दिव्यविग्रहवत्त्वे सत्प्रतिपक्षीभूताः।

महाभारते नारायणीयोपाख्याने -

एतत्त्वया न विज्ञेयं रूपवानिव दृश्यते। माया ह्येषा मया सृष्टा यन्मां पश्यति नारद।[24]

अत्र खलु नारदेन दृष्टं स्वरूपं मायिकं, मूलस्वरूपं निराकारमेवामायिकमिति विज्ञायते। सात्त्वतसंहितायां परस्वरूपवर्णनस्य प्रारम्भे निर्दिष्टं यत् - 'अनौपम्येन वपुषा ह्यमूर्तो मूर्ततां गतः[25]

नारदीयसंहितायां कथितं यत् -

परमात्मा निराभासः तत्त्वातीतः परः शिवः। ज्ञानशक्तिसमोपेतः स ज्ञेयः पुरुषोत्तमः।।
तस्य साराभिभूतस्य क्रीडार्थं विमलात्मनः। विग्रहश्च समुत्पन्नो भोगार्थं विमलात्मनः।।[26]

सृष्टेः पूर्वं परमात्मा निराभासः आसीत् ततो देह उत्पन्न इति स्पष्टमत्र प्रतिपादितम् । पाद्मसंहितायां मूलरूपस्य वर्णनस्य प्रारम्भे 'सर्वाकारं निराकारम्' इति कथितम् [27]। किञ्च सात्त्वतसंहितायां लक्ष्मीतन्त्रे चात एव विशाखयूपरूपेण परस्वरूपाभिन्नस्य तत्त्वस्य निरूपणं कृतम् । अस्मिन् विशाखयूपे परस्वरूपमस्पष्टं मूर्तिशाखाचतुष्टयरहितं वर्णितम् ।[28] निराकारनिरूपकानां सन्दर्भाणां वर्णनमेकतः, अन्यतश्च साकारवर्णनसन्दर्भाः, किमत्र न्याय्यम् ?

'सन्नियोगशिष्टानां सह वा प्रवृत्तिः सह वा निवृत्तिः' इति न्यायेन साकारमूर्तिमाहात्म्य-मूर्तिप्रतिष्ठा-उत्सव-महोत्सवादिकस्य पाञ्चरात्रिकसकल-क्रियाकलापस्य साकारवादपरिपोषकस्य भगवतो मूलरूपेण सह संहितासु पौनः पुन्येन निरूपणात् , पञ्चानामपि पर-वयूहादीनां तारतम्याभावस्यापि सात्त्वतादिषु [29] निरूपणाद् , साकारत्वमेव वरम् । निराकारत्वे सति भक्तानां देहत्यागानन्तरं तत्रैव निराकारे ब्रह्मणि लये, सम्पूर्णः श्वेतद्वीप-वैकुण्ठादिपरमधामनिरूपकः पाञ्चरात्रिकसिद्धान्तः दिशाशून्यः समापतेत् ।

किञ्च पाञ्चरात्रिकेष्टिकाभिर्निर्मिते श्रीवैष्णवसम्प्रदायेऽपि आल्वारभक्तानां दिव्यप्रबन्धेषु सर्वत्र, यामुनाचार्यस्य स्तोत्ररत्ने, रामानुजाचार्यनिरूपिते श्रीभाष्ये गीताभाष्ये गद्यत्रये च,[30] अन्येषामाचार्याणां [31] प्रबन्धे[32] च पौनः पुन्येन निरूपितस्य साकारदिव्यविग्रहस्य वर्णनं विरुध्येत् । निराकारसन्दर्भाणामल्पीयस्त्वात्, साकारसन्दर्भाणामधिकत्वात् , सम्पूर्णपाञ्चरात्रिकसम्प्रदायस्य क्रियाकलापानां मूलरूपत्वात् , श्रीवैष्णवपरम्परया मूर्तरूपेण जीवितत्वात् , तत्र च पररूपस्य साकारदिव्यविग्रहवत्त्वेनाऽधुनाऽपि निरूपणाच्च हेतोर्निराकारसन्दर्भा अन्यथा व्याख्येयाः।

तद्व्याख्यानञ्चेत्थं सम्भवति यत् - जीवानामनुग्रहायालौकिको दिव्यविग्रहोऽपि चर्मचक्षुषा ग्राह्यः साकारः विग्रहवान् भवति। निराकारो ऽर्थात् मायिकाकारहित इति। भगवता स्वामिनारायणेन वचनामृते इदं व्याख्यातम् । स कथयति - 'श्रुतौ लिखितं यत् परमात्मा करचरणादिरहितः (निराकारः) सर्वत्र पूर्ण इति, तच्च करचरणादिकस्य निषेधो मायिकस्यैव न दिव्यस्य, भगवत आकारस्तु दिव्योऽमायिकश्च' [33]

निराकारनिरूपकसन्दर्भाणामनेन प्रकारेण व्याख्यानमेव पाञ्चरात्रिक-परम्परायामुचितम् । काँश्चित्सन्दर्भानादाय पञ्चरात्रागमोऽद्वैतपरक इति व्याख्यानमनुचितं प्रतिभाति।

देशकालभेदेन संहिताभेदाद् ब्रह्मतत्त्ववर्णनभेदः

सर्वतः प्राचीना सात्त्वतसंहिता ईशवीयाब्दप्रथमशतकतः षष्ठशतक-पर्यन्तसमयान्तरे निर्मितेति विदुषां मतवैविध्यम् , परन्तु तस्मात्कालादारभ्य प्रायः अष्टादशशतकोद्भवविश्वंसहिताकालपर्यन्तः पञ्चदशशताधिकवार्षिको विस्तृतः पञ्चरात्रसंहितानां विरचनकालः, उत्तरे काश्मीरतः दक्षिणे कन्याकुमारीप्रदेशः, पूर्वे बांग्लादेशात् पश्चिमे द्वारकाप्रदेशश्च विस्तृतः पञ्चरात्रसंहितानां विरचनदेशः। तदेवं देशकालभेदेन पाञ्चरात्रिकसिद्धान्तस्य सम्प्रदायस्य वा वापकत्वात्, संहिताघटकसिद्धान्तानां वैविध्यमवश्यं निश्चप्रचम् । तथा च परमतत्त्ववर्णने द्वैविध्यं दृश्यते।

प्रथमं तावत्

क्षीरसागरस्थे श्वेतद्वीपे, विरजानदीतटस्थे वैकुण्ठे वा सहस्रस्थूणसंयुक्ते मण्डपे, अनन्तभोगशय्यायां पञ्चोपनिषदाम्नातदिव्यमङ्गलविग्रहः, चतुर्भुजः, श्यामलाङ्गः, चक्राद्यैरायुधैरुपास्यामानः, जगतां पतिः, वामपार्श्वके आसने वामकं बाहुं विन्यस्य, दक्षिणे जानुके न्यस्तं हस्तं लम्बयन् , श्रीभूमिभ्यां सह विराजमानः, अनन्तविष्वक्सेनादिभिः सेव्यमानः, पञ्चकालपरायणैः, सिद्धैः, शङ्खचक्राद्यायुधैरङ्कितैः, चतुर्भुजैः, भगवत्तुल्यविग्रहैः, नित्यतृप्तैः, ज्ञानशक्त्यादिषाड्गुण्यपरिपूर्णैः, मुक्तैः, सेव्यमानः, चण्ड-प्रचण्डादिद्वारपालादिभिः रक्षितः, निरूपितः।

निरूपणमेतत् परमसंहिता (१/५६ - ५८) पाद्मसंहिता, ज्ञानपाद, (२/४६-४९,१२/५५-५९), उपेन्द्रसंहिता, (२/पृ.९(, विष्वक्सेनंसहिता (स्तोत्ररत्नभाष्ये वेदान्तदेशिकेनोद्धृता, पृ,८९), लक्ष्मीतन्त्रम् (२७/२३ - २८), श्रीप्रश्नसंहिता (२३/१९५ - २१२) इत्याद्यासु संहितासु दृश्यते।

द्वितीयं तु

कालीन्दीतीरस्थे गोलोके, गोकुले, व्रज-वृन्दावनादौ, दिव्ये सच्चिदानन्दमन्दिरे, द्विभुजः शब्दब्रह्ममयीं मुरलीं मुखाम्बुजे वादयन् , सहस्रकमलासनः, स्वामिन्या अर्थाद् राधया सह तत्सखीभिःविलासिनीगणैश्च सह विविधरूपेण क्रीडमानः, गोपीगणावृतः, लावण्यैकधनः, स्वैः स्वैरंशैरभिष्टुतो द्विभुजः श्रीकृष्णो विराजते। अस्मिन् धाम्नि विविधानि सरांसि, दिव्यमहालयाः, कदम्बादिवृक्षाः गो-गोप-गोपी-वृन्दाश्च सन्ति।

महामणिस्तम्भनिर्मिता दिव्याः प्रासादाः रत्नखचितभित्तियुक्ताः गवाक्षाश्च सन्ति।

इदञ्ज वर्णनं श्रीब्रह्मसंहिता, (५/२६), शाण्डिल्यसंहिता ((३/१/५) माहेश्वरतन्त्रम् (सप्तमपटलः) ज्ञानामृतसारसंहिता (१/१२/६७-७६,२/३/२० -२२) इत्याद्यासु प्राप्यते।

श्रीकृष्णनिरूपकसंहिता आधुनिक्यः इति केचन वदन्ति। प्राचीनासु सात्त्वतादिसंहितासु तदुत्तरवर्ती-ईश्वर-पारमेश्वरादिषु क्षीरसागरस्थश्वेतद्वीपस्य, विरजानदीतटस्थवैकुण्ठस्यैव निरूपणात् । अपरे श्रीकृष्णनिरूपकसंहिता भागवतसम्प्रदायस्थाः स च सम्प्रदायः वैखानसमिव पञ्चरात्रसम्प्रदायतो भिन्नः इति कथयन्ति।

उपसंहारः

तदेवं ब्रह्मतत्त्वं विविधदृष्टिकोणेन वर्णितम् । जयाख्यसंहितायां कथ्यते यत् -

हेतुनाऽनेन वै विप्रा । गुरुर्गुरुतमः स्मृतः, यस्माद्देवो जगन्नाथः कृत्वा मर्त्यमयीं तनुम् ।

मग्नानुद्धरते लोकान् कारुण्याच्छास्त्रपाणिना । (२/६३-६४)

एवं रीत्या सद्गुरुरूपेणाचार्यरूपेण वा ब्रह्मतत्त्वं जगतीतले विराजते इति पाञ्चरात्रिकः सिद्धान्तः। भगवता स्वामिनारायणेनापि आचार्यस्य महिमा भगवन्मूर्तितुल्य[33] इति कथितः। तादृशः सद्गुरुः स्वसम्प्रदायश्रद्धानुसारेण वैष्णवैः सेवनीयः। तादृशं ब्रह्मस्वरूपसद्गुरुं प्रमुखस्वामिमहाराजं प्रणम्य विरमामि।

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14. पाद्मसंहिता, ज्ञानपाद, ४/२३,
15. महा. गीताप्रे. १२/३३५/४१
16. सात्त्वतसंहिता, २/३७,७०-७१,
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19. लक्ष्मीतन्त्रम् , १०/११-१७
20. विश्वामित्रसंहिता, ४/५,६,
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23. विहगेन्द्रसंहिता, २/१६
24. महा. गीताप्रे. १२/३३९/४१
25. सात्त्वतसंहिता, २/७०,
26. नारदीयसंहिता, १/२८-३०,
27. पाद्मसंहिता, ज्ञानपादः, २/७,
28. विहाय वासुदेवाद्यं मूर्तिशाखाचतुष्टयम् ।
    वैभवीयस्य यूपस्य पतित्वेनावतिष्ठते ॥

    सात्त्वतसंहिता, ९/५६

    पूजितस्तेजसां राशिरव्यक्तो मूर्तिवर्जितः ।
    विशाखयूप इत्युक्तस्तत्तज्ज्ञानादिबृंहितः ॥

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30. श्रीभाष्यम् , १/१/२१. गीताभाष्यम् , ४/६. गद्यत्रयम्
31. यामुनाचार्यः स्तोत्ररत्नम् , सम्पूर्णम् .
32. पराशरभट्टः गुणरत्नकोषः, पिल्लै लोकाचार्यः, तत्त्वत्रयम् -ईश्वरप्रकरणम् , पृ. २७८-२९०. वेदान्तदेशिकः, श्रीमद्रहस्यत्रयसारे तत्त्वत्रयसारः, पृ. ५०.
33. वच. ग. प्र. ४५.

Pratiṣṭhā Rituals with Special Reference to Pāñcarātra Āgamas

Dr. K.K.A. Venkatachari

The function of *pratiṣṭha* rituals is to charge a physical object with spiritual presence or to change its perceived nature in such a way so that it is 'seen'. After its sanctification, the object is essentially different from what it was before. These rituals represent, as it were, a juncture, a transitional moment when a structure of stone or wood becomes a sacred shrine; when a piece of granite or bronze or plaster becomes the palpable presence of the divine plenum; when the ordinary becomes extraordinary; and when the profane becomes venerable. In other words, the material object made by the contractors, carpenters and craftmen- the *takṣakas* and *śilpins* - is transformed into a spiritual one by the *pratiṣṭhā* rituals done by the *Ācārya.* It is this radical transformation that animates the image, giving life to the *pūja,* and eliciting temple honors for the image-form of God.

Maṇḍapa

Despite their many variations, the texts agree that a special *maṇḍapa* (pillared hall) be provided as a place where crucial steps of the ritual program are performed. The texts are often explicit in regard to the dimensions and decorations of this

maṇḍapa. It is usually placed in front of the *prāsāda* (temple). Three or four types of *kuṇḍa* (fire-pit) are placed in the *maṇḍapa* for *homās* (fire rituals). (The performance of *homās* indicates continuity from ancient, Vedic orthopraxy to the Agamic traditions).

Expertise of the *Ācārya*

The qualities of the *Āchārya* are discussed elaborately. He must be qualified in the particular branch of *Āgamas* with temple-worship and construction *(śilpa).* Although he may not be a practicing *śilpi* (craftman) himself, he must know the merits and demerits of *śilpa* according to the *śilpa-śāstras.*

Preliminary *Pratiṣṭhā* rituals

Selection of site

Most *Āgamas* give elaborate details for selection of the site and construction of the temple. They even visualize the entire town-planning, with the temple as its focus. While selecting a site for temple construction, the *Ācārya* will be accompanied by the *Śilpi,* who tests the soil following the method prescribed in the *Āgama.* Together the *Ācārya* and *Śilpi* decide the quality of the site and its suitability for the construction of the temple. The chapter called *bhūparikṣa* elaborates on the tests to be conducted on the site.

Ankurārpaṇam

In South Indian domestic and temple rituals, the *ankurārpaṇa* (sprouting) ritual is very important and auspicious.

The marriage ceremony for both *brāhmaṇa* and non-*brāhmaṇa* communities starts with *ankurārpaṇa* and concludes with dissolving the sprouts in water. The seeds, which are placed into small clay vessels specially made for this purpose, are known by the name *pālikā.*

Āpastamba in his *Gṛhyasūtra*[1] says *avṛtascāstribhyaḥ pratīyeran.* This *sūtra* is at the end of *vaivāhika-kriyā*, the marriage ceremony. Here the word *avṛta* refers to some kind of ritual. In his commentary on this *Gṛhyasūtra* called *Anākula*[2], Haradatta defines *avṛta* as the rituals done without *mantras* but prevalent in that town or region. But in the commentary *Tātparyadarśaṇa* by *Sudarsanācarya*[3] *avṛta* means those rituals only connected with marriage and done with or without *mantras* (including those done by women and non-brahmana *varnas*). We are told that *samantraka* (rituals with mantras) are *grahapūja, ankurārpaṇa, pratisarabandha,* and so forth and that *amantraka* (rituals without *mantras*) include those such as *nāgabali* or *nagavali yaksabali,* and *indrapūja. Āsvalāyana Gṛhyasutra*[4], gives similar sanction for the rituals practiced in different regions, places, and families.

Both *Śaiva* and *Vaiṣṇava Āgamas* mention the importance of *ankurārpana*. The *Vaikhānasa Āgama* work *Kāsyapa-jñānakāṇḍa*[5], states that although *ankurārpaṇa* is not prescribed in connection with rituals pertaining to Lord, by its performance the Lord will be pleased; thus, it should be performed with special effort. This line shows how local custom was assimilated into the *Āgamic* rituals. Similarly, the *Pāñcarātra* text *Pādma*

Samhitā[6] , says that without *ankurārpaṇa* no ritual will be beneficial. In *Śaiva Āgamas,* too, we find the prescription of *ankurārpaṇa. Kāmika Āgama*[7] states that *ankurārpaṇa* must be performed on all auspicious occasions. *Ajita Āgama*[8] mentions that in *śivayajna* (the *yajña* connected with *Śiva*) and in rituals such as *karṣaṇa,* the ritual of *ankurārpaṇa* must be done. *Ajita Āgama*[9] adds that *ankurārpaṇa* is for auspicious beginning. From the above Āgamas we conclude that the popular custom of *ankurārpana* has been assimilated into the temple rituals. This is further strengthened by the *Rauravottara Āgama*[10], which declares that if *ankurārpaṇa* is not performed, one's children will be destroyed.

The *Vaiṣṇava Āgamas* always begin their description of *ankurārpaṇa* by describing the measurement of the *pālikās* and the methods for preparing them. This is followed by an elaborate discussion of the *mṛtsangrahaṇa* (collection of clay) ceremony. The *yajamāna* (the one who provides funds for the ritual) along with the *Ācārya,* who carries *Viṣvaksena,* go around the village until they reach the place such as the bank of a river or tank where there is an anthill or the soil under banyan tree - which has been fixed for the collection of clay. After they obtain it, they return with music, including the recitation of *Bhūsūkta,* to the place where the *pālikās* are going to be placed. Once again, the Vedic *mantras* pertaining to each of the *dhānyādhidevatās* (the deities associated with each type of grain) are to be recited. The *Pādma Samhita*[11] mentions how the *Kumudādigaṇās* are to be worshipped. Here one can see the combination of the local tradition *(ankūrārpana),* the pan-Indian

Vedic tradition (Vedic *mantras*), and the Āgamaic tradition (worshipping the *Ganadevata* and offering *balidāna*). Similarly in the *Śaiva Āgamas,* we find description of *mṛtsangrahaṇa* and taking *Candeśa* in procession while reciting Vedic *mantras* and the *mūlamantras* pertaining to *Śiva,* which invoke the *Gaṇadevatās.*

VĀSTU ŚĀNTI

Today it has become fashionable to consult a *Vāstu* specialist for the construction of a temple or a house. The *Pādma-Samhita,*[12] describes the four-faced *Vāstu,* who was born from the sweat of *Bhārgava.* Of strong body, *Vāstu* tried to kill all *devas,* but they beat him up and he fell on the ground with his head towards the east and his hands and feet spread apart. The *Ācārya* draws a figure of this *Vāstu Puruṣa* on the ground with *tila* (gingelly seed) and then *homa* is performed to pacify the *Vāstu Puruṣa. Pādma Samhita*[13] says if *Vāstu Puruṣa* is not worshipped first, all the rituals will be wasted. Next, other deities are invoked from the body of *Vāstu Puruṣa.* Once the *Vāstu-homa* is performed, the entire temple and *maṇḍapa* is completely washed with *gomaya* (cow urine), and then the *Ācārya* performs *prokṣaṇa* (sprinkling water) throughout the temple and the *maṇḍapa.* A bunch of hay or dried coconut tree leaves are rolled, lit on fire, and taken around inside the temple and the *maṇḍapa,* after which it is thrown away. To counter the evil of the *Vāstu Puruṣa* lying on the ground, who is neither a *deva* nor *asura, homa* is performed, the entire area is then washed with *gomaya,* and a bunch of *darbha* grass is burned to make him leave the place.

After completing the *Vāstu Śanti* (washing and cleaning the temple physically and ritually), *homa* should be performed by the *Ācārya* using leaves of the *vanni* tree and by uttering the *bhūrādi sapta vyāhṛti mantra* a thousand times to correct for any deviations of measurement that might have occurred when the image was made. Next, the *jalādhivāsa* is performed for the *bimba* (image). Then, according to the *śastras,* four cows are brought from the four directions and milked. Next, *naymononmīlana* (the ritual of opening the eyes) is performed with *mantras*, followed by *Chayadhivāsa* (keeping the image under the shade of the *vimāna*).

The Main Pratiṣṭhā Rituals According to Pāñcarātra Āgamas

The main *pratiṣtha* rituals will be performed for seven, five, or three days. According to *Pādma Samhitā*[14] as soon as *bhūparīkṣā* is over, a *bāla-bimba* (a small, in the sense of temporary image) should be installed in a *bālalaya/ bālageha* (a temporary temple) until the main temple is ready for the *pratiṣtha* ritual. Today they do not make a temporary temple because of cost and time. Instead, before the *pratiṣtha* ritual starts, a *kumbha* is placed in which *Viṣṇu,* i.e., Paravāsudeva, is invoked to come from *Āditya-maṇḍala* (region of the Sun) and worship is performed for him. *Rakṣābandhana* (tying the thread for protection) is done ritually after that for the new *bimba.* This is followed by *jalādhivāsa* (submersion in water), *godohana* (milking the cow), *nayanonmīlana* (opening the eyes), and *chāyādhivāsa* (keeping under the shade of the *vimāna*). After

that, rituals include: *anga-sparśana* (touching the limbs), *mṛttikāsnāpana* (covering the image with clay), *ghṛtābhiṣeka* (washing the image with ghee), and *paryagnikaraṇa* (purifying the image by waving buring *darbha* grass around it). Then the main ritual begins.

For *Kumbhasthāpana* (placing the pots for the ritual), a pot is provided for each deity and each object that is to be consecrated (for example, the *vimāna*, or *gopura*). Once the *Kumbhasthāpana* is done, *agnipratiṣṭhā* (establishing the ritual fires) takes place. In the *kuṇḍa* (fire pit) where *Agni* is invoked, *homa* is performed. This is done everyday morning and evening for five or seven days and is concluded by a *pūrṇāhuti* (offering of left-over ghee, etc) on the morning of the *pratiṣṭhā* day. The *bimba* (also known as the *mūlabera*) is taken inside the *garbhagṛha* on either the second or third day evening according to convenience. At that time at the spot where the image is to be placed, they put the *navaratnas* (nine jewels) within the pedestal in a ritual called *ratnanyāsa* (placing the jewels within the pedestal where the image will be placed). After *ratnanyāsa*, the *mūlabera* is placed on the pedestal, which is cemented by a specially prepared herbal concoction called *aṣṭabandhana* (that which fixes with eight ingredients). Then all the twenty-four *tattvas* (fundamental principles) are invoked into the *bimba* in a ritual called *tattavānyāsa* (placing the *tattvās*), which is done privately by the Ācārya behind a curtain.

On the morning of the *pratiṣṭhā* day, before the appointed time, *agnikārya* (the offering into the fire) is completed according

to the *pūrṇāhuti* (that is, a time when those who have not been participating can join in the rituals and still reap all the benefits as if they had been doing the whole ritual procedure). When the *pūrṇāhuti* of this very auspicious occasion is over, the Ācārya with his assistants lifts the *kumbhas* and goes around the temple followed by people reciting Vedic hymns. A *kumbha,* which is meant for the *vimāna,* is taken there by the *prāsāda* priest, who then invokes the *vimāna-devatas* (the deities of the *vimāna,* which number more than one hundred) by sprinkling water from the *kumbha.* Today, the public considers this to be the *pratiṣṭhā* ritual, because it is visible to all. But this is the *pratiṣṭhā* only for the *vimāna.*

The *pratiṣṭhā* for the *mūlabera* has yet to be done in the *garbhagṛha* when the chief *Ācārya* enters the sanctum sanctorum with the *pradhāna-kumbha* (main pot). At that time, he takes the *pradhāna-kumbha* inside and the curtain is drawn. Behind the curtain, he invokes all the deities pertaining to each part of the *bimba* and finally invokes Paravāsudeva, the supreme deity, from *Sūryamaṇḍala* (orb of the Sun). The *Ācārya* does all these rituals alone; no one is allowed to enter the *garbhagṛha* during that period. Once the *Ācārya* completes the *prāṇa-pratiṣṭhā,* the curtains are removed. Then the cheif *Ācārya,* along with the yajamāna, performs the *daṇḍavat-praṇāma* (total prostration with all parts of the body touching the ground) and requests the deity to be present there forever for the benefit of devotees[15] This is followed by the *yajamāna* offering of wealth and property to the temple of Paravāsudeva.

Now the image is no longer a mere image. It has been animated with *jīva* spirit. It is the Supreme Being. From the

kumbha, the remaining water is sprinkled on the heads of devotees, the final act of the *pratiṣṭhā* ritual.

End Notes

1. *Āpastambagṛhyasūtram,* pariccheda I, kāṇḍa2, śloka 15 in *Āpastambagṛhyasūtram* with the commentory *Anakula* by Haradatta and the commentary *Tatparyadarśana* by Sudarśanācārya edited by Pandit Sri Chinnaswamy Sastri (Benares: Chowkhamba Sanskrit Series Office, 1928).

2. Āpastamba, Haradatta p. 38.

3. Āpastamba, Sudarsanacarya p. 38.

4. *Āśvalāyana Gṛhyasūtra,* kāṇḍa 5 in *Āśvalāyanagṛhyasūtra* (Bombay: no publisher cited, 1817), p.14.

5. *Kāśyapa Jñānakāṇḍa* 58 in *Kāśyapa Jñānakāṇḍa* edited by Pandita R.B. Parthasarathibhattacarya 2nd ed. T.T.D. Religious Publication Series No. 492 (Chennai: Tirumala Tirupati Devasthanams, 1998), p.100.

6. *Pādma Saṃhitā, kriyāpāda* 24, (*ślokas* 26-28 in *Pādma Saṃhitā*) Pt. 1 ed. by Seetha Padmanabhan and R.N. Sampath (Madras: Pāñcarātra Pariśodhana Pariṣad, 1974), p.166.

7. *Kāmikāgama*: I:1:15- 16 in *Kāmikāgama* I (Chennai: South Indian Archaka Sangam, 1975)

8. *Ajitāgama,* 2 Pts. (Pondicherry: French Institute of Indology, 1954, 1967).

9. *Ajitāgama,* Stanza 2

10. *Rauravottarāgama,* Appendix 3:16 in *Rauravottarāgama* (Pondicherry: French Institute of Pondicherry, 1961).

11. *Pādma Saṃhitā, Kriyāpāda,* adhyāya 24, śloka 93.

12. *Pādma Saṃhitā, Kriyāpāda,* adhayāya 27, śloka 6.

13. *Pādma Saṃhitā, Kriyāpāda,* adhayāya 27, śloka 9.

14. *Pādma Saṃhitā, Kriyāpāda,* adhayāya 4, śloka 3-4.

15. *Pādma Saṃhitā, Kriyāpāda,* adhayāya 28, śloka 73 - 77.

Vyūhādvaita of Pāñcarātra Āgama : Spiritual Heritage of Temple-Tradition

Dr. Prabhakar Apte

Samhitās of *Pāñcarātra Āgama* are like *Śrutis* revealing philosophical musings of *Pāñcarātra* seers. The basic tenet of *Pāñcarātra* is the doctrine of *Vyūhas* which forms part of fivefold aspects of Supreme Self: *Para, Vyūha, Vibhava, Antaryāmī* and *Arcā*. The *Vyūha* aspect plays the role of explaining the theme of transformation of Supreme Self into cosmic manifestation. In other words, like other metaphysical keywords: *Māyā, Avidyā* etc., it is the keyword for explaining the cosmic riddle of evolution, sustenance and dissolution of the apparent universal expanse. The *Pāñcarātra* seers have taken the *Upaniṣadic* theme of fourfold stages of consciousness: *Jāgrat, Svapna, Suṣupti* and *Turyāvasthā*. They also tell that 'will to create *(Sisṛkṣā)*' is dormant in the Supreme Self. The common factor in individual self and Supreme Self is that both are sentient *(Cit)*. Thus to witness and enjoy through four stages of consciousness without surrendering one's identity is the essence of sentienthood. Present writer perceives four *vyūhas* : *Vāsudeva, Sankarṣaṇa, Pradyumna* and *Aniruddha* on par with *Jāgrat, Svapna, Suṣupti* and *Turyāvasthā*. Present writer further takes the literal meanings of Vāsudeva *(vas+ div)*, Sankarṣaṇa *(sam+kṛṣa)*, Pradyumna *(pra+ div)* and Aniruddha *(a + ni + rudh)*. Thus the 'will to create' is dormant in Vāsudeva stage whrein it asserts its

presence and lutstre. In the second stage it exhibits some pull and strain but no activation. In the third stage of Pradyumna it focuses forth its energy and in the fourth stage it defies control and appears in the form of universe. This, in brief, is the basic tenet which is supplemented by the *Vibhava* aspect which discharges twofold function of granting divine grace and also deterrent punishment for souls tending to *Puṇya* or *Pāpa*. *Antaryāmī* and *Arcā* aspects are for God realisation on part of introverts and extroverts.The infrastructure and superstructure of temple tradition housing enshrined image worship round the clock and round the year is based on *Vyūha* tenets. The philosophical as well as ritual heritage is recorded in the *Mahābhārata* through such words as *Sāttvatadharma* and *Sāttvatavidhi.* Worship and service (*Arcanā* and *Sevā*) are its codewords. This heritage is preserved and propagated by *Sātvata Samhitā* followed by *Pauṣkara, Jayākhya,* etc. End of Dvāpara and advent of Kaliyuga is its time of origin. This paper attempts to present its salient features.

The terms *Pāñcarātra, Pañcarātra, Sāttvata, Bhāgavata* and *Ekāyana* or *Ekāntidharma* are more or less taken as synonyms. However, there appear to be some streams representing devotion accompanied by ritual of worship and social service apparently originating sometime at the fag end of Dvāpara and apparently converging and diverging in course of time. Three gods: *Viṣṇu, Nārāyaṇa* and *Vāsudeva* are deemed to have different origins and different modes of development in mythological history.While *Viṣṇu* has clear Vedic tradition *Nārāyaṇa* seems to have some extra-Vedic source. However, *Sāttvata* tradition incorporates

Vyūha doctrine which has twofold bearing: philosophical and mythological. Hence *'Vāsudevaḥ sarvam iti sa mahātmā sudurlabhaḥ'* said in *Bhagavadgītā* assigns supreme position for Vāsudeva. According to a Kashmir recension Lord Vāsudeva is the protector of *Sāttvatadharma (Sāttvatadharmagoptā)* and not just protector of perennial religion *(Śāśvata-dharma-goptā).* Another point to be noted is that the lineage of *Vyūhas*, in terms of metaphysics has to be: Vāsudeva - Sankarṣaṇa - Pradyumna-Aniruddha. However, in Vṛṣṇi lineage the seniority grade is Sankarṣaṇa - Vāsudeva - Pradyumna - Aniruddha. The same is followed in *Sandhyāvandana* ritual. This is obviously because Sankarṣaṇa is the elder brother of Kṛṣṇa Vāsudeva, and Pradyumna and Aniruddha are respectively his son and grandson. In case the *Vyūha* doctrine had originated after the family reverence for Yādavas, the lineage would have been Vasudeva - Vāsudeva - Pradyumna and Aniruddha, since those four Yādava heroes also form co-parcenery of Hindu joint family, consisting of four male generations. It seems, therefore, that the terms: Vāsudeva, Sankarṣaṇa, Pradyumna and Aniruddha were four technical terms of cosmological doctrine inherited by the Sātvat clan. It was also a known fact that Lord Viṣṇu took birth in the family of Vasudeva. Hence, in spiritual tradition Kṛṣṇa held superior position and in domestic seniority, Sankarṣaṇa/ Balarāma occupied superior position. Apart from this mutual inversion of Vāsudeva and Sankarṣaṇa the cosmological theory of evolution requires Sankarasaṇa to come next in order of Vāsudeva. Thus these four terms have to be understood in cosmological perspective and for that the etymology also suit

the precisely. At the same time the statement in *Mokṣadharmaparva* of *Mahābhārata 'Ekavyūha vibhāgo vā kvacit dvivyūha sañjñitaḥ trivyūhaścāpi sankhyātaḥ caturvyūhaśca kathyate'* furnishes a clear fourfold evolution of *Vyūha* doctrine. The historicity and logic of these notional evolutionary stages may be a matter of research. However, the final culmination of these stages into full-fledged *Caturvyūha* doctrine is the heritage of *Sāttvata* tradition. The term: *Pañcaratra* is used in in *Mokṣadharmapmarvan* in the same sense in which the term *Sātvatavidhi* is used in *Bhiṣmaparvan.* Thus even if the information in *Mokṣaparvan* is assessed as later, there is no difficultly in accepting the continuity of the school asserting the doctrine of *Vyūhas.* About the term *Bhāgavata,* it is observed that it does not occur in the text of *Mahābhārata.* However, it occurs in an inscription contemporary of that text as an epithet of a Greek ambassador Heleodorus who is said to have built the historic Viṣṇudhvaja *(Heleodoreṇa bhāgavatena kāriteyam).* That inscription apparently goes to inform that *Bhāgavata* cult was already established and its doors were open to all. Thus the term *Bhāgavata* has to be taken to be another synonym of Sāttvata and *Pāñcarātra.* The term *Ekāyana* occurs in *Chāndogya Upaniṣad* in the sense of a branch of learning perhaps on par with the *Vedas: Ṛk* etc. Sage Śāndilya was perhaps not satisfied with the materialistic approach of *Vedas* and got satisfaction in *Ekāyana* which became for *Mokṣāyana,* i.e. path leading to emancipation. Later on *Pāñcarātra* texts: *Īśvara* and *Pārameśvara* (ch.I) treated *Ekāyana* as the original Veda before its classification by Vedavyāsa. It is humbly submitted that the *Sāttvata* tradition

through *Bhīṣmaparvan* to *Mokṣaparvan* is one and same with its stress on worship and service (*Arcanā* and *Sevā*). That twofold activity requires twofold conviction : Vāsudeva as the supreme truth and devotion as the pathway to god realisation and emancipation.

The first set of revealed scriptures of *Pāñcarātra: Sāttvata, Pauṣkara* and *Jayākhya* appear in a period subsequent to completion of the *Mahābhārata* text. The first and the earliest of these three logically bears the name *Sāttvata Samhitā.* In the first chapter, which is a dialogue between Bhagavān and Sankaraṣaṇa, the introductory verses tell us that Lord Paraśurāma instructed sage Nārada: 'employ the sage aspiring for Hari's grace in the ritual path of *Sāttvata* as per my order. This apperently inherits the *Sāttvata* traditon propounded by Sankarṣaṇa, as reported in *Bhīṣmaparva (Sātvatam Vidhim āsthāya gītaḥ Sankarṣaṇena yaḥ.)* That *Sattvata/Pāñcarātra/Ekāyana/ Bhāgavata* tradition is carried forward by classical Samhitās : *Sāttvata, Pauṣkara* and *Jayākhya* (ciraca. 3rd to 5th c.A.D.) post-classical *Samhitās*: *Īśvara, Pārameśvara* and *Pādma* (6th to 8th c.A.D.) and also by other *Samhitās*: *Ahirbudhnya* (c.5th c.A.D.) to *Lakṣmītantra* (c.9th c.A.D.) etc. The doctrine of *Vyūhas* is the main stay of the philosophical discussion obtained in all *Samhitās* begining with *Sāttvata.* The ideal topical division of *Āgama* texts: *Jñānapāda, Yogapāda, Kriyāpāda* and *Caryāpāda* expects that philosophy should form part of *Jñānapāda.* However, except *Pādma Samhitā* this division is not found in *Samhitās* as a whole. Yet the classical *Samhitas,* taken together over all the chapters and topics expected of fourfold

Samhitā division. While *Jayākhya Samhitā* gives more space for *Vyūha* doctrine, *Sattvata Samhitā* devotes five chapters for *Upāsanā* based on *Caturvyūha.*

Caturvyūhas are wellknown by their epithets: Vāsudeva, Sankaraṣaṇa Pradyumna and Aniruddha. The same group is described in *Sāttvata Samhitā* as *Turīya, Suṣupti, Svapna* and *Jāgrat.* The four states of consciousness: awakened, dream, slumber and trance have been described in *Māṇḍūkya Upaniṣad.* However, the contribution of *Sāttvata Samhitā* lies in the identification of those states with four *Vyūhas* and that too in descending order, i.e. Vāsudeva = Turīya, Sankaraṣaṇa - Suṣupti, Pradyumna - Svapna and Aniruddha - Jāgrat. *Sāttvata Samhitā* (4.6 - 11) conceives a metaphoric pillar called *Brahmarūpa* exhibiting four divine aspects Vāsudeva etc. on four sides: east, south, west and north. The text further furnishes details of their form and also calls that cosmic pillar as *Viśākhayūpa*(4.20). Apparnetly this metaphor serves the purpose of putting the supreme reality as four in one. The text on the one hand describes the cosmology and simultaneously it provides the infrastructure of Tantric and Mantric basis required for *Upāsanā* or the spiritual pursuit. The text apparently treats comprehension of reality and its realization as two sides of the same coin. The process of spiritual pursuit is highly complicated, subtle and sublime. Verbal or literal understanding of verses is of little use. The four chapters are arranged in descending order of *Upāsanā* form *Turīya*, i.e. trance to *Jāgrat*, i.e awakened state through *Suṣupti*, i.e. slumber and *Svapna*, i.e. dream. If and when a curious soul comprehends the reality sustaining *Caturvyūha* he would simultaneously

have the realization. Thus the dictum '*Brahmavit Brahma eva bhavati*' is true if put in *Sātvata* context as *Vyūhavit vyūha eva bhavati.*

The difference in the presentation of Advaitins and Pāñcarātrins may be put in simple words as the *Pāñcarātra* philosophy looks at the universe from realistic outlook. Thus the *Vyūha* representing the supreme, sublime and subtle form of reality and named as Vāsudeva is totally identical with the *Vyūha* representing the visible cosmos, the macrocosm and termed as Aniruddha. *Lakṣmītantra* later on elaborated the theme of *Brahmayūpa* or *Viśākhayūpa* in a vivid and lucid style. To put the cosmological account in narrative style one may give the gist as under: The supreme soul: Paramātman conceives some 'will to create *(Sisṛkṣā)*' in a latent state. The assertion of that will in graded progression is marked by the states: Sankarṣaṇa (pull back), Pradyumna (flash forward) and Aniruddha (irrepresible). The original state of reality is marked by only two characteristics: existence and glow *(vas + div)*. This is how grammatical meaning can be viewed in metaphysical sense. Thus the non-duality of *Pāñcarātra* philosophy can be understood through *Vyūha* doctrine alone and by no other medium.

From the historical point of view the classical *Pāñcarātra* texts, explaining the philosophical tenets of *Pāñcarātra*, based on the firm quadruped altar of *Vyūhas*, originating from Kashmir were well established in the south fairly prior to Yāmunācarya's period (10th c.A.D.). Almost all the Vaiṣṇava systems propounding Dvaita, Viśiṣṭādavita, Śuddhādvaita, etc., held

Pāñcarātra Samhitās in high esteem as scriptures and those were philosophical as well as religious source of inspiration for them. The *Samhitā* texts are more of the nature of philosophical musings than systems with inbuilt *Pūrvapakṣa* and *Sidhānta* arrangement. It is also noteworthy that the Kasmirian philosopher Utplācārya (9th c.A.D.) the author of *Spandapradīpikā* reportedly became attracted to Pāñcarātra philosophy and became known as *Utpala Vaiṣṇava.* Apparently the Pāñcarātra reigned supreme during the first millenium of Christain era on both planes: philosophical and religious. Śankarācārya while commenting on *Utpattyasambhavādhikaraṇa (Brahmasūtra* ii. 2. 39 -42), has himself taken a stand that he is indulging in partial refutation *(amśa-nirākaraṇa)* of *Bhāgavata* doctrine. Śankara has not given such a linient treatment to any other philosophical school. Naturally this doctrine was not the principal combatant for him. While Śankara calls this system as *Bhāgavata,* others have named that *Brahmasūtra* section as *Pāñcarātra Adhikarṇa. Lakṣmītantra* has put forth the *Sāttvata Samhitā* theme of *vyūhas* in a better and more competent style. Thus it excels *Īśvara Samhitā* in its role as a commentary.

Among modern writers Lokmanya Tilak in his *Gitarahasya,* while commenting on the *Gītā* verse : *maharṣayaḥ sapta pūrve catvāraḥ manavastathā*/ clubs *pūrve catvāraḥ* as separate unit and interprets it to mean *Caturvyūha.* This prompts the knowledge of *vyūha* doctrine to the author of *Gītā.* Likewise the beginning verses of the fourth chapter: *imam vivasvate yogam..........* can also be interpreted as the teaching tradition of *Pāñcarātra* passing through the hands of Vivasvān, Manu,

Ikṣvāku and royal sages, since the same tradition is claimed by *Īśvara* and *Pārameśvara Samhitās* in opening chapters. Prompted by several *Samhitā* statements asserting Advaitic tone of describing supreme reality,Prof. S. R. Bhat was tempted to write a full book: *Pāñcarātra, an Advaitic approach.* Dr. Rajani Patki, in her book *Lakṣmītantrokta Śrīsūkta Pradīpikā* has expressed her view that Sant Jñāneśvara was perhaps impressed by realitstic vibrant Advaitic presentation of ultimate truth by *Lakṣmītantra* and apparently his proposition of *Cidvilāsa* was influenced by it.

Śankara's Commentary on *Brahmasūtra-Pāñcarātra-Adhikaraṇa* indirectly gave as impetus to *Bhakti* movement and that too as per *Sāttvatavidhi* or *Sātvata Kriyāmārga.* That supplied necessary infrastructure for converting abstract *Bhakti* into the ritual path enshrined image-worship round the clock and round the year. As per *Pañcarātra* philosophy, the five aspects of Paramātman are : *Para, Vyuha, Vibhava, Antaryāmī* and *Arcā* and all those are on par. *Arcā* is the image which is neither a representative nor a token of Paramātman. Hence an image installed in a shrine is god himself. This assertion not only gave boost for temple building activity which was later on spear - headed by Rāmānujācārya but also influenced the followers of Advaita. The *innvotation* of enshrining five gods in one temple is ascribed to some later Śankarācārya and it is called *pañcāyatana-pujā.* Rājā Bhoja provided eight separate patterns of temples for housing all gods (*Viśvedevāḥ* in ch. 59 of *Samarāngaṇasūtradhāra*). Madhusūdana Sarasvatī,a staunch propagator of Advaita could reconcile his intellectual temper with equally staunch *Kṛṣṇabhakti* which inspired him to write

Bhaktirasāyana. Thus one finds the process of the blend of rationality with ardent devotion. Almost all the *Āgama* texts : *Śaiva, Vaikhānasa, Pañcarātra* somehow allotted separate sections/chapters for *Kriyā,* i.e. technology of temple architecture and iconography and also for technique of ritual of worship round the clock and round the year in temples and temple-complexes. *Āgamas* also provided for domestic worship *(gṛhārcā)* alongwith temple-worship *(devālaya-arcā)* of three kinds: routine, occasional and intentional *(Nitya-Naimittika-Kāmya). Āgamas* also provided for pilgrimage and festivals (*Tīrthayātrā* and *Utsava*). That *Āgamic* provision gradually replaced Vedic sacrifices and intentional *Iṣṭis.* Actually the word *Yāga* also came to be used in *Āgamas* for worship: *Antarayāga, Bahiryāga* etc. The word *Utsava* was defined as exalted sacrifice *(Udgatḥ savaḥ).* Even Advaitic theme influenced the temple architects and sculptors so much that the monolith rock-cut-temples emerged in the form of Kailāsa at Ellora, etc. In course of time those sculptures again influenced philosophers like Jñāneśvara so much that they used the monument as an example: *Dṛṣṭāna Deva deula parivāru/kīje pokharonī dongarū/taisā bhaktīcā vyuvahāru ka na vhāvā/.* It meant that as an image, temple and retinue is carved out of a mountain, likewise why *Bhakti* should not be practised in concrete form. Rājā Bhoja made a separate category of carved temples named as : *Layana* indicating absorption of diversity into unity.

The representative scriptural texts of *Pāñcarātra Āgama,* are deep triad of gems: *Ratnatraya,* namely, *Sāttvata, Pauṣkara* and *Jayākhya Samhitās* (Circa 200 to 500 A.D). All these three

scriptures have given prime importance to *Vyūha* doctrine. However, these texts been like Vedic musings, cannot be taken as final finished documents of a philosophical system. Yet the *Vyūhādvaita,* which we have ascribed to *Pāñcarātra* blooms out of the musings scattered in these three scriptures, when read between the lines and beyond the lines. *Sāttvata Samhitā* is the earliest *Āgamic* document which has preserved the *Mahābhārata* tradition of *Sāttvata vidhi* which is termed as *Sāttvata-kriyā-mārga* in that text. The tradition of *Vyūha* doctrine can be traced back to pre-Krishna-era since the order of the members of the four *Vyūhas: Vāsudeva, Sanakarṣaṇa, Pradyumna* and *Aniruddha,* has been changed in the Yadu dynasty. Consequetly in later *Sandhyavandana* ritual that order; Sankarṣaṇa, Vāsudeva, Pradyumna and Aniruddha has been followed in reverence to Kṛishṇa's family-seniority. At the time of the birth of Sankarṣaṇa and Vāsudeva, in Vasudeva-Devakī parentage, it was predicted in advance that *Viṣṇu* was to take incarnation in the form of *Vāsudeva.* Hence, that label was reserved for him even though Kṛishṇa happened to be younger to Balarāma.

As already said the conception of five-fold ultimate truth, *Para, Vyūha, Vibhava, Antaryāmī* and *Arcā* is recorded in *Pāncarātra Samhitās.* Yet three- fold Brahman is expressly stated in *Sāttvata, Jayākhya Samhitās* and carried over in *Lakṣmītantra* (C.900 A.D). The correspondence of four *Vyūhas* and four stages of consciousness: *Jāgrat-Svapna-Suṣupti* - and *Turyāvasthā* is acknowledged since the time of *Sāttvata Samhitā.* In fact, four chapters of that text are named: *Turīya-Vyūha-Samārādhanam* (Ch.2), *Suṣupti-vyūha-Samārādhanam* (ch.3), *Svapna - Vyūha-*

Samārādhanam (ch.4) and *Jāgrad-Vyūha-Samārādhanam* (Ch.5), clearly establishing *Vyūha* and *Avasthā* as indentical. (ef. *Sāttvata Samhitā* ed. Varanasi 2001. Table of contents pp.76-77. In the present paper, it is stated that the ultimate reality converts itself into cosmic visible and tangible form, i.e. Vāsudeva is converted into Aniruddha. To support this argument, the *Āgamic* concept of *Sisṛkṣā* has been introduced. It is supported by the vedic statement : " *Ekoham bahu syām*" and also the mythological story of Viṣṇu's *yogic* sleep, emergence of lotusstalk, lotus-bud through His navel and blooming of the lotus and birth of Brahma the creator. This mythological story is recorded in *Jayākhya Samhitā* (c.5th c.A.D). *Lakṣmītantra* has diligently developed the *vyūha* theory after prudently scanning the relevant material from the three gems, to build up the cosmic evolution.

It is regarded that Kashmir Vaishnavism conceives Advaita for their theistic notion of ultimate reality. To support this *Sāttvata-Samhitā* propounds triple Brahman: *Trividham Brahman.* This concept is endorsed by later *Pāncarātra* texts. *Para*, *Vyūha* and *Vibhava* are accordingly triple aspect of that reality. *Antaryāmī* and *Arcā* aspects are not accountable for philosophical discussion. It is the statement of Bhagavan:

Trividham prakāreṇa paramam Brahma śāśvatam ārādhayanti Trividham brūhi ... Brahma lakṣaṇam.

Jayākhya Samhitā (2.31-75) contains the description of the creation and dissolution of the cosmos through the mythology of the birth of four faced Brahmā out of the lotus emerging from

the navel of *Viṣṇu.* The legend further tells us that the process of creation by Brahmā was obstructed by two demons: Madhu and Kaiṭabha, who were born out of two perspiration drops accumulated on the lotus top. Those demons stole away Vedas: the handbook of cosmic creation. Subsequently they were slain by *Viṣṇu* and the earth was created out of their fat, *Medas*; hence her name is Medinī.

For our purpose, we have to construe that sisṛkṣā, i.e. ' will to create' prompted emergence of lotus-stalk named as *Brahma-yūpa* or *Viśākha-yūpa.* It has four sections: *Vāsudeva, Sankarṣaṇa, Pradyumna* and *Aniruddha,* while *sisṛkṣā* passes through the lotus-stalk, the lotus-bud blooms and the first revealation of Space and Time takes place. The eight petals of the lotus represent the four main and sub-directions: ESWN-NE-SE-SW-NW. The time taken by the will to create to start from the Vāsudeva state, to pass through Sankarṣaṇa and Pradyumna, the two intermediate states and to reach Aniruddha state touching the bottom of the lotus-bud represents the time concept. The theory of cosmic evolution is lucidly explained in *Lakṣmītantra* and the metaphor of *Brahma-yūpa* or *Viśākha-yūpa* (branchless column) is finely elaborated. The editor and Sanskrit commentator of Adyar edition 1959-75. Pt V. Krishnamacharya has meaningfully paraphrased the *Viśākha-yūpa* metaphor as follows:

इदमत्र भाव्यम् - अस्ति श्रीवैकुण्ठेऽप्राकृतलोके विशाखयूपो नाम ध्वजस्तम्भाकारः कश्चन तेजोरूपी भगवन्मयः स्तम्भविशेषः। स च ब्रह्म-यूपनाम्नाप्याख्यायते। तत्राधः प्रदेशमारभ्योपर्युपरि चत्वारो भागाश्चतुरश्रा

वर्तन्ते। प्रतिभागं चतुर्ष्वपि पार्श्वेषु भगवान् परवासुदेवः वासुदेवसंकर्षणप्रद्युम्नानिरुद्धरूपेण क्रमेण प्रागादिदिक्षु अवतिष्ठते। तत्र प्रथमो भागः जाग्रत्पदाभिमान्यनिरुद्धप्रधानः। तत्र ते व्यूहदेवाः स्पष्टदृश्यरूपायुधवाहनमहिष्यादिपरिच्छदा भान्ति। एते च जाग्रत्पदस्थोपासकानुग्रहाय तथा प्रकाशन्ते। तदुपरि द्वितीयो भागः स्वप्नस्थानाभिमानिप्रद्युम्नप्रधानकः। तत्र ते व्यूहदेवा अस्पष्टदृश्यैर्मलिनप्रायैरायुधावाहनमहिष्यादिपरिच्छदैर्वर्तन्ते। एते च स्वप्नपदस्थोपासकानुग्रहाय तथा वर्तन्ते। तदुपरि तृतीयो भागः सुषुप्तिस्थानाभिमानिसङ्कर्षणप्रधानो रेखामात्रदृश्यायुधादिपरिच्छदैर्देवैरध्यासितः। एते च सुषुप्तिपदस्थोपासकानुग्रहाय तथा वर्तन्ते। तदुपरि तुरीयस्थानाभिमानिवासुदेवप्रधानोऽत्यन्तादृश्यायुधादिपरिच्छदैः शून्यकल्पैर्देवैरध्यासितश्चतुर्थो भागः। एते च तुरीयपदस्थोपासकानुग्रहाय तथा वर्तन्ते। अतो जाग्रदादिपदस्थोपासकाधिकारानुगुण्येन व्यूहदेवास्तथा तथा वर्तन्त इति। विशाखयूपस्य वर्णनं सात्त्वतसंहितायां (परि.४, श्लो ७ - २०) द्रष्टव्यम्। एतादृशविशाखयूपाख्यानिरुद्धादेव पद्मनाभादयो विभवा अवतीर्णा इति लक्ष्मीतन्त्रे उक्तम्। (अ. ११, श्लो ९ - १८)।

From the vivid penpicture by Pt. V. Krishnamacharya, it is clear that the ultimate reality manifests itself representatively through the brilliant column having four vertically and four horizontally rotating aspects. The present writer has prepared an optic model on the guidelines available in the above description. The dictum: ' *EKO ham bahu syām*' is applicable to *Pāñcarātra-vyūha-* doctrine. The divine aspects are

multipliable and infinitum and the number of *Vyūhas* is just a token number. The model when encased in a mirror-box reflects infinite images. This principle can be read in the *Trividha Brahma* concept. The concept of *Vyūhāntaras*: Keśava-Nārāyaṇa-Mādhava, etc emerging out of the main *Vyūhas*: Vāsudeva, etc. According to *Lakṣmītantra* (20.45 - 48), the *Vibhavas*, thirty-eight in number emenate from Aniruddha. All this multiplication is based on the basic supra-cosmic creative job of *sisṛkṣā*. In the computation of basic *Samhitā* text the number of *vyūhas* is four and *vyūhāntaras* twelve, together sixteen (i.e. 4 + 12 = 16). Twenty four aspects of *Viṣṇu* beginning with Keśava and ending with Śrikṛṣṇa are suited for permutations and combinations of weapons of four-armed Viṣṇu. However, *Pauṣkara Samhita* suggests further extension of *Chaturvyūha* in the iconographic and weaponic arrangement (*Pauṣkara Samhitā* 36. 146 - 168).

वामे पश्चिमगे चक्रं विद्धि शङ्खं तु दक्षिणे।
दक्षिणे मुख्यहस्तेऽब्जं गदा तदपरे तु वै॥
एवं हि भगवान् धत्ते केशवः कमलादिकम् ।

धत्ते दामोदरो वामे गदां चाग्रस्थिते शुभाम् ।
अपसव्येऽग्रगे शङ्खं वामे चक्रं तु पश्चिमे॥

पश्चिमे त्वपसव्ये तु कमलं सूर्यवर्चसम् ।

अतसीपुष्पसंकाशमिदं मूर्तिगणं स्मृतम् ॥ (३६. १६८)

With all these cosmic expansional aspects, the basic theme is multiple manifestation: *Vyūhānām.*

On the lines of Advaita dictum : *Vācārambhaṇam Vikāro nāmadheyam: Mṛttikā ityeva satyam,* it can be said, in the context of *Pāñcarātra* metaphysics especially Advaitic view point which we have termed as: *Vyūhādvaita,* modified dictum can be presented as : *Vyūhādvaitam ityeva satyam.*

To conclude, it may be said that the *Vyūhādvaita* doctrine embodied in the *Sāttvata-vidhi* originating from *Bhīṣmaparva* temporally and from Kashmir geographically gave rise to *Pāñcarātra* tradition contributing to the perennial heritage of temple tradition coming down to us through millenia.

Yoga with reference to Pāñcarātrāgama

Dr. Gita Kasturi

Yoga is practiced to attain *samādhi*, which is the ultimate stage in the eight limbs of *aṣṭāṅga-yoga.* Any *Āgama* text would contain four chapters namely *Jñāna-pāda, Yoga-pāda, Kriya-pāda* and *Caryā-pāda.* The *Yogapāda* as detailed in *Pādmasamhitā* contains five chapters dealing with means of attaining the goal of life - *Moksha.* This is achieved by meditating on the Yoga-Puruṣa and the method of *Dhyāna* is given a detailed treatment in the text.

Setting of mind in prescribed duty *(vihita karma)* is defined as *Karma-yoga* and thinking of God for benevolence is *Jñānayoga.* One gets liberation through the practice of both *Karma* and *Jñānayoga.* An ardent devotee to perform *ārādhana should* practice *aṣṭānga yoga* also. Yama is prescribed with ten limbs in the first chapter as follows:

Ahimsā - one should not cause violence in the temple in the name of worship

Satya - should stick to speaking truth and truth only.

Asteya - one should not go to a temple with an

	intention to steal anything.
Brahmacarya	- this includes unidirectional devotion.
Dayā	- one should be compassionate enough to listen to others.
Ārjavam	- one should be straightforward.
Kṣamā	- one should pardon the mistakes of others
Dhṛti	- positive thinking
Mita āhāra	- Eating balanced diet avoiding overfeeding.
śauca	- cleanliness of body and mind.

Niyamas prescribed for a devotee coming to worship at a temple in the *Āgama* text are -

Tapas	- austerity or thinking of any aspect of godhood frequently
Tuṣṭi	- contentment
Āstikyam	- theism
Dāna	- charity
Ārādhanā	- worshipping god regulary
Siddhānta śravaṇam	- hearing the glory of Lord
Hrī	- modesty
Japa	- remembering the *mantra* of any deity., etc.

About 7 main *āsanas* are discussed in *Āgamic* texts. They are 1. Svastikāsana 2. Padmāsana 3.Bhadrāsana 4. Gomukhāsana 5. Muktāṣana, 6. Vīrāsana and

7. Mayūrāsana

In the Second Chapter of *Padma-samhitā*, *Prāṇāyāma* is prescribed for *Nāḍi shuddhi*. *Prāṇa* is twelve inches more than the body height. The twelve spoke *cakra* above the *nābhi* is representing twelve months. *Yogapuruṣa* turns that wheel with his *Māyā*. *Jīva* is running in the spokes. Above that is *kuṇḍalinī* in eight folding representing eight forms of *prakṛti*.

Cf. Bhagavadgītā:

Bhumirāponalo vāyu kham mano buddhireva ca

Ahankara itiyam me bhinnā prakṛtiraṣṭadhā.

When seen through *Brahmarandhra* in the *Yoga*, *kuṇḍalinī* in fire and air, it is experienced in the form of *Nāga - brahmanāḍi*. The *vāyu* flows through *suṣumnā* called *vaiṣṇavī* and *brahmanāḍi* leading to nirvāṇa. To the right and left are *iḍā* and *pingalā* in the front and back are *Gāndhārī, Hastijihvā, Kuhū, Kesinī, Pūsā* and *Yaśasvinī* are the important *nāḍis* mentioned which are leading to 72000 sub *nāḍis*. The ten *prāṇa vāyus* are *prāṇa, apāna, vyāna, udāna, samāna, nāga, kūrma, krkara, devadatta, dhananjaya* flow through ten pradhāna *nāḍis*. *Prāṇa* holds *jīvātma*. These *nāḍis* are purified when we do *prāṇāyāma* remembering *Nārāyaṇa*.

The fourth chapter gives the methodology of how to think of elements- *tattvas* associated with the *Puruṣa*. Earth element, *pṛthvī tattva* is represented from Toe to knee. Lord Aniruddha

is to be meditated for two minutes to purify this element. Water element or *Vāri tattva* is represented from knee to thigh. Viśvambhara or Lord Nārāyaṇa is to be thought of for four minutes to purify this *jala tattva.* Fire element or *agni tattva* is represented from thigh to naval - *nābhi.* Lord Pradyumna is to be meditated for six minutes to purify this. Element of Air from *nābhi* to nose is considered as the *vāyu-sthāna.* Lord Sankarṣaṇa is to be meditated for eight minutes to purify. Then finally the element of space from nose to head is the *vyomasthāna* - *ākāśa* is purified with *kumbhaka* thinking of Lord Vasudeva for about ten minutes. This ritual known by the name *bhūtaśuddhi* is being performed as depicted below. Only when one purifies with *mānasa ārādhana* and *bhūtaśuddhi* he becomes eligible to perform worshiping aspect externally offering *ṣoḍaṣa upacāras.*

sankalpa:

* श्रीभगवदाज्ञया श्रीमन्नारायणप्रीत्यर्थं भगवदाराधने योग्यतासिद्ध्यर्थं भूतशुद्धिं करिष्ये इति सङ्कल्प्य,

‘ ॐ लाम् नमः पराय सर्वात्मने श्रीमते नारायणाय नमः इति मूलमन्त्रशिरस्कम् उच्चार्य,

‘पृथिवीं गन्धतन्मात्रे विलापयामि।
गन्धतन्मात्रम् अप्सु विलापयामि’
इति दक्षिणहस्तेन पादद्वयादिजानुपर्यन्तं क्रमेण स्पृशेत् । ततः
‘ॐ वाम् नमः पराय निवृत्यात्मने अनिरुद्धाय नमः इति मूलमन्त्रशिरस्कम् उच्चार्य,’

* श्रीवैष्णवसदाचारनिर्णयनामा आह्निकग्रन्थः पृ. ४२८ - ४४३

'अपः रसतन्मात्रे विलापयामि।
रसतन्मान्त्रं तेजसि विलापयामि॥'

इति जानुद्वयादिकटिपर्यन्तं क्रमेण स्पृशेत्। ततः।

'ॐ राम् नमः पराय विश्वात्मने प्रद्यम्नाय नंमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'तेजः रूपतन्मात्रे विलापयामि।
रूपतन्मात्रं वायौ विलापयामि॥'

इति कट्यादिहृदयपर्यन्तं स्पृशेत् । ततः

'ॐ याम् नमः पराय पुरुषात्मने सङ्कर्षणाय नमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'वायुं स्पर्शतन्मात्रे विलापयामि।
स्पर्शतन्मात्रम् आकाशे विलापयामि॥'

इति हृदयादिनासापर्यन्तं स्पृशेत् । ततः -

'ॐ षौम् नमः पराय परमेष्ठ्यात्मने वासुदेवाय नमः

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'आकाशं शब्दतन्मात्रे विलापयामि।
शब्दतन्मात्रम् अहङ्कारे विलापयामि।'

इति नासादिशिरः पर्यन्तं स्पृशेत् । ततः

'घ्राण-रसन-चक्षुर-त्वक्-श्वोत्राणि ज्ञानेन्द्रियाणि,
पायु-उपस्थ-पाद-पाणि-वाग्रूपपञ्चकर्मेन्द्रियाणि,
मनश्चाहङ्कारे विलापयामि।
अहङ्कारं महति विलापयामि।
प्रकृतिं तमसि विलापयामि।
महान्तं प्रकृतौ विलापयामि।

तमः परे देवे एकी(भूतं) भावयामि।

इत्यनुसन्धाय, ततः दक्षिणनासया वायुं तूष्णीं विसृज्य, वामनासया चतुर्दशवारं मूलमन्त्रं जपन् वायुम् आपूर्य, अष्टाविंशतिवारं मूलमन्त्रं जपन् कुम्भकं कृत्वा, दक्षिणनासया सप्तवारं मूलमन्त्रं जपन् रेचकसमये हृत्पुण्डरीकस्थितं परमात्मानं बहिर्निर्गमय्य, स्वशीर्षोपरि द्वादशाङ्गुलादूर्ध्वं शतदलपद्मं ध्यात्वा, तन्मध्ये भगवन्तं स्थपितं ध्यायेत् ।

दक्षिणकरतले 'यम्' इति विलिख्य, नाभिदेशं स्पृष्ट्वा, 'यं वायवे नमः' इति मूलमन्त्रशिरस्कम् उच्चार्य, 'एतन्मन्त्रोद्भूत चण्डवाय्वाप्यायितनाभिदेशस्थवायुना तत्समष्टिप्रलीनं, सर्वकलबिष सर्वाज्ञानतद्वासनासहितं शरीरम् अन्तर्बहिश्च तत्त्वक्रमेण शोषयामि।' इति शोषितं ध्यायेत् ।

दक्षिणनासया वायुं तूष्णीं विसृज्य, वामनासया चतुर्दशवारं मूलमन्त्रं जपन् वायुमापूर्य, अष्टाविंशतिवारं मूलमन्त्रं जपन् कुम्भकं कृत्वा, कुम्भकसमये हृत्स्थितं प्रकृतिवियुक्तं जीवात्मानं मूर्धन्यनाड्या बहिनिर्गमय्य, भगवद्दक्षिणपादाङ्गुण्ठे निवेशितं ध्यात्वा दक्षिणनासया मूलमन्त्रं सप्तवारं जपन् वायुं विसृजेत् ।

दक्षिणकरतले 'रम्' इति विलिख्य, हृदयं स्पृष्ट्वा, रम् अग्नये नमः इति मूलमन्त्रशिरस्कमुच्चार्य,

'एतन्मान्त्रोद्भतचक्राग्निज्वालोपबृंहितजाठराग्निना, तत्तत्समष्टिप्रलीन सर्वकिल्बिष सर्वाज्ञानतद्वासनासहितं शरीरम् अन्तर्बहिश्च तत्त्वक्रमेण दाहयामि,' इति दग्धं ध्यायेत् ।

तद्भस्मनि राजसतामसौ अंशौ अपोह्य, सात्त्विकांशं स्थितं भावयेत् ।

दक्षिणनासया वायुं तूष्णीं विसृज्य, वामनासया चतुर्दशवारं मूलमन्त्रं जपन् वायुमापूर्य, अष्टाविंशतिवारं मूलमन्त्रं जपन् कुम्भकं कृत्वा, कुम्भकसमये भगवद्दक्षिणपादाङ्गुष्ठस्थितं जीवात्मानं वामपादाङ्गुष्ठे स्थापितं ध्यात्वा, दक्षिणनासया सप्तवारं मूलमन्त्रं जपन् वायुं विसृजेत् ।

वामकरतले 'वम्' इति विलिख्य, शिरः स्पृष्ट्वा 'वम्' अमृताय नमः इति मूलमन्त्रशिरस्कमुच्चार्य,

'एतन्मन्त्रोद्भूत भगवद्वामपादाङ्गुष्ठनखशीतांशुमण्डलगलद्दिव्यामृतधारया आत्मानं, सात्त्विकभस्म च अभिषेचयामि'

इत्यभिषिच्य, ततः-

परमात्मप्रसादे तेनामृतजलेन च।
तदनघं घनतां गत्वा वपुरस्योपजायते॥'

इति (दिव्य) शरीरम् उत्पन्नं ध्यात्वा, (तस्मिन् शरीरे 'मम्' जीवाय नमः इति जीवात्मानं प्रविष्टं ध्यांत्वा) ततः -

'परमात्मनः तमः वियोजयामि
तमसः प्रकृतिम् उत्पादयामि।
प्रकृतेर्महान्तम् उत्पादयामि।
महतो ऽहङ्कारम् उत्पादयामि।
अहङ्कारादेकादशेन्द्रियाणि उत्पादयामि।'

इत्यनुसन्धाय, ततः-

'ॐ षौम् नमः पराय परमेष्ठ्यात्मने वासुदेवाय नमः।'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'अहङ्कारात् शब्दतन्मात्रम् उत्पादयामि।
शब्दतन्मात् आकाशम् उत्पादयामि।'

इति शिरः प्रभृतिनासापर्यन्तं स्पृशेत् ।

'ॐ यां नमः पराय पुरुषात्मने सङ्कर्षणाय नमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'आकाशात् स्पर्शतन्मान्त्रम् उत्पादयामि।
स्पर्शतन्मात्राद् वायुम् उत्पादयामि।'

इति नासाप्रभृति हृदयपर्यन्तं स्पशेत् । ततः -

'ॐ रां नमः पराय विश्वात्मने प्रद्युम्नाय नमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'वायोः रूपतन्मात्रम् उत्पादयामि।
रूपतन्मात्रात् तेजः उत्पादयामि।'

इति हृदयप्रभृतिकटिपर्यन्तं स्पृशेत् । ततः -

'ॐ वाम् नमः पराय निवृत्त्यात्मने अनिरुद्धाय नमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'तेजसो रसतन्मात्रम् उत्पादयामि।
रसतन्मान्त्रादप उत्पादयामि।'

इति कटिप्रभृतिजानुपर्यन्तं स्पृशेत् । ततः -

'ॐ लाम् नमः पराय सर्वात्मने श्रीमते नारायणाय नमः'

इति मूलमन्त्रशिरस्कम् उच्चार्य,

'अद्भ्यः गन्धतन्मात्रम् उत्पादयामि।
गन्धतन्मात्रात् पृथिवीम् उत्पादयामि।'

इति जानुप्रभृतिपादपर्यन्तं स्पृशेत् । ततः

भगवदाराधनयोग्यं दिव्यदेहं उत्पन्नं ध्यात्वा, तस्मिन् शरीरे हृदयकमलं ध्यत्वा, तन्मध्ये जीवात्मानं प्रविष्टं ध्यात्वा, वामहस्ततले 'वम्' इति विलिख्य शिरः स्पृष्ट्वा, 'वम्' अमृताय नमः इति मूलमन्त्रशिरस्कम् उच्चार्य,

एतन्मन्त्रोद्भूतभगवद्वामपादाङ्गुण्ठनखशीतांशुमण्डलगलद्दिव्यामृतधारया शीरीरविशिष्टं आत्मानम् अभिषिक्तं ध्यायेत् ।

Conclusion

If one is not able to stick to yogic practices he can get the same fruits by adoring the *archa mūrti* of desired deity in the temple. That is the fruit - phala as enunciated in the Kriyā and Caryā pādas. So it may be very well said that the entire worship according to āgamas is a complementary to the yoga practice. In the actual practice of yoga *asamprajñāta* stage will come with the *cittanirodha* in the nirākāra form. Through worship of Lord we get the *cittanirodha* by grace of Lord easily and get to *samprajñāta* stage through *sākāra upāsanā.* So the yogic practice helps agamic rituals to get the same fruit of yogic upasanās with the grace of *Yogapurusa.* More yogic upasanā is found at a ksetra we get more *sānnidhya* of Lord in the temple. The same is narrated by Patanjali in the yoga sutra - *īśavarapraṇidhānād vā* - is worth mentioning.

Glimpses from

Vaikhānasa Āgama

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श्रीवैखानसागमानुसार बेर विचार

श्री के.के. आचार्य (औखेय)

निरुपमगुणसिन्धुर्नित्यलक्ष्मीसमेतो,
निखिलनिगमवेद्यो निस्तुलो वेंकटेशः।

निजचरणसमर्चासक्तभक्तौघरक्षी,
निवसतु हृदये मे स्वाङ्घ्रिभक्तिं वितन्वन्।।

येन वेदार्थविज्ञेन लोकानुग्रहकाम्यया।
प्रणीतं सूत्रमौखेयं तस्मै विखनसे नमः।।

मरीचिं भृगुमत्रिं च कश्यपं विखनोमुनिम्।
आगमानां प्रवक्तॄंश्च वन्दे सूत्रप्रवर्तकान्।।

आदरणीय अध्यक्ष महोदय! मान्य विद्वज्जनो। सप्रश्रयनमोवाकपूर्वक आपसे मेरा नम्रनिवेदन है, - प्रस्तुत लेखन का विषय है - 'श्रीवैखानसागमानुसार बेर - विचार"। उक्त प्रतिपाद्यविषय की परिनिष्ठा के लिए, उससे अनुस्यूत कुछ बातों का विहंगावलोकन समीचीन होगा।

भारतीय आस्तिक आर्षधर्म का स्रोत'वेद'है। वेद तो साधारण जन के लिए लोहे के चने हैं। अतः वेद के प्रतिपाद्य का स्पष्टीकरण की आवश्यकता हुई। उससे संबन्धित विषयों की व्याख्या एवं विवरण के लिए 'वेदांग' बने। वे हैं शिक्षा, व्याकरण, छन्द, निरुक्त, ज्योतिष और कल्पसूत्र। इन में, कल्पसूत्र वेदचोदित नित्य, नैमित्तिक, काम्य और यज्ञ-यागादि धार्मिक कर्मों का विधि - विधान एवं निषेध वग़ैरह बताकर मानव जीवन के श्रेय और प्रेय निर्दिष्ट करते हैं। विखनस, बोधायन, आपस्तंब, आश्वलायन आदि महर्षियों ने इन कल्पसूत्रों का प्रणयन किया। ये सूत्र प्रणेताओं के नामों पर ही प्रख्यात हुए। कल्पसूत्रों में समग्र विवरणयुक्त प्रधान कल्पसूत्र अठारह माने

जाते हैं। इस श्रेणी में आता है "वैखानस कल्पसूत्र"।

परतत्व परब्रह्म के विषय में विखनस ने भगवान् विष्णु को ही परात्पर, परमपुरुष, परब्रह्म माना। वे अपने कल्पसूत्र में निर्देश करते है —

"अथाग्नौ नित्यहोमान्ते विष्णोर्नित्यार्चा सर्वदेवार्चना भवति। 'अग्निर्वै देवानामवमो विष्णुः परमः तदन्तरेण सर्वा अन्या देवताः 'इति ब्राह्मणम्। तस्माद् गृहे परमं विष्णुं प्रतिष्ठाप्य, सायंप्रातर्होमान्ते अर्चयति। षडंगुलादहीनं तद्रूपं कल्पयित्वा ... नित्यं गृहे देवायतने वा भक्त्या भगवन्तं नारायणमर्चयेत्। तद्विष्णोः परमं पदं गच्छतीति विज्ञायते" (वै.क.प्रश्न ४. खंड १०-१२)

धार्मिकसंस्कारों के क्रम से व्यक्ति की परिणति बताते हुए विखनस महर्षि ने सूत्र के प्रारंभिक खण्ड मे कहा कि "नारायणपरायणो निर्द्वन्द्वो मुनिः"-------और कल्पसूत्र के इति श्रीवाले अंतिम सिद्धांत के रूप में वे कहते हैं कि " ध्यायन्नारायणं तूष्णीमास्ते। आपत्सु तद्धनं तद्धनमिति।" "अतः व्रतानामुत्तमं व्रतं" - वाले सिद्धान्त को मानते हुए आपसे निवेदन करने का साहस कर रहा हूँ कि केवल भगवान विष्णु के पूजापाठ के प्रतिपादन करनेवाले प्रथमसूत्रकार विखनस ही है।

'अर्चा' दो जगहों में होती है - एक तो गृह में, दूसरी मंदिर में। गृहार्चा का प्रयोजन व्यक्ति या परिवार तक ही सीमित है। मंदिर की आराधना "देहलीदीपन्यायवत्" व्यक्ति के साथ समाज का भी कल्याणकारी होती है। इस तथ्य का प्रमाण कल्पसूत्र का वाक्य "गृहे देवायतने वा भक्त्या भगवन्तं नारायणमर्चयेत्"।

विखनस ने अपने कल्पसूत्र में सूत्रमर्यादानुसार भगवान् विष्णु की प्रतिष्ठा, अर्चा आदि को संक्षेप मे कहा, तो भी देवायत मंदिर का संकेत किया। एक प्रकार से सूत्र मे गृहार्चा मात्र कहा गया है भृगु, मरीचि अत्रि और कश्यप नाम के विखनस के चार शिष्य रहे। इन्होनें देवायतन - मंदिर - के निर्माण से लेकर प्रतिष्ठा, पूजा-पाठ, उत्सव, प्रायश्चित्त, शांति आदि मंदिर संबंधी सभी विषयों का विस्तृत, विशद विवेचानापूर्ण ग्रंथों का प्रणयन किया। ये ग्रंथ "भगवच्छास्त्र" के नाम से अभिहित हैं।

मंदिरों मे जिस प्रतिमा की पूजा होती है, उसे आगम ग्रंथ 'बेर' कहते है। यह विशिष्ट सांकेतिक पारिभाषिक शब्द है। प्रतिमा, मूर्ति, बिंब, विग्रह आदि भी बेर के पर्यायवाची हैं।

—— प्रस्तुत शीर्षक का अंतिम शब्द है - 'विचार' याने जाँच-पहचान या निर्णय। भगवान की पूजा या सेवा में समर्पित होनेवाले पाद्य, आचमन, धूप , दीप, फूल-पत्ते, भोग वगैरह उपचारों के अन्तर्गत आते हैं। प्रणाम एकोपचार होता है। एक से लेकर चौसठ तक उपचारों की सङ्ख्या मानी गथी हैं।——

परब्रह्म के 'निष्कल' और 'सकल' के, भेद से दो स्वभाव मान गये। मरीचि महर्षि ने अपने 'विमानार्चनकल्प' ग्रन्थ में स्पष्ट किया कि "निष्कलं देवैरप्यनभिलक्ष्यं अदृश्यं स्यात्।" (त्रिनवति तम पटलम्) अत एव 'सकल' साकारोपसना सुगम और सुकर कहा। परब्रह्म की प्राप्ति के चार मार्ग बताये गये - वे हैं - जप, होम, अर्चा, ध्यान। चाहे गृहार्चा हो या मंदिरार्चा हो दोनों अर्चा मार्ग के अन्तर्गत है। आस्तिकजनों के लिए सुलभ और आचरण योग्य - अर्चामार्ग है दक्षिण भारत के वैष्णवमंदिर प्रायः वैखानस या तो पञ्चरात्र नामक संप्रदायों से संपन्नहोते हैं। श्रीरंगम पञ्चरात्र संप्रदाय का है, तिरुपति वैखानस संप्रदाय का है।

वैखानस भगवच्छास्त्रों में बेरों की सङ्ख्या पाँच बतायी गयी। वे हैं - ध्रुव, कौतुक, स्नपन, उत्सव, बलि-बेर।

१) ध्रुवबेर पत्थर की बनी अचलप्रतिमा होती है। कहीं - कही इष्टका और सुधामिश्रित भी होती है। आगमशास्त्रों में कहा गया हैं कि ध्रुव दारु, मृत् (ईंट), शिला, तांबे से भी बनाये जायँ। ये द्रव्य उत्तरोत्तर श्रेष्ठ है। अधिकतर ध्रुवबेर पत्थर के ही पाये जाते है। यह स्थित, आसीन, शयन के रूप में हो सकता है। प्राणप्रतिष्ठा में चार और पाँच, मूर्तिनामों के साथ पूरी शक्ति का आवाहन ध्रुवबेर में ही होता। ध्रुवबेर की आवहन प्रक्रिया प्रथमतः केवल एक ही पर्याय होती है। प्रतिदिन आवाहन नहीं किया जाता।

कौतुक, स्नपन, उत्सव, बलि बेरों को ताम्बे, कांस्य, सोने या चांदी से बना सकते है।

कौतुकबेर निम्नबातों में भिन्न है, कौतुकबेर लकडी, पत्थर एवं रत्न का भी हो सकता। पूजा के समय ध्रुव और कौतुकों के बीच सम्बन्धकूर्च रखना है।

कौतुकादि चार बेरों में नित्य पूजा के समय ध्रुवबेर से क्रमशः पुरुष, सत्य, अच्युत और अनिरुद्ध नामक मूर्तियों का दीपाद्दीपमिव आवाहन करना और रात के पूजावसान के पश्चात् आवाहितशक्ति का पुनः ध्रुवबेर में समारोपण करना चाहिए। ये कौतुकादि चारों बेरों का सामान्य विषय है।

खासकर कौतुकबेर की बातें ये हैं - उपचारों की दृष्टि से इसे चौंसठ उपचार कर सकते हैं। नित्यपूजा का अभिषेक इसी को होता है। इसका शयन रूप नहीं होता। अर्चा की दृष्टि से पांचों में कौतुकबेर प्रधान होता है। यह देवी सहित या रहित भी हो सकता। गर्भागार में इसका स्थान ब्रह्मस्थान (केंद्र का) होता है। ध्रुवबेर रहित कौतुकबेर की स्थापना निषिद्ध है, वह आभिचारिक होगा। मत्स्य, कूर्म, वराह, वामन (अवतारों) की आकृतियों से कौतुकादि बेर कभी न बने।

स्नपन बेर - काम्य एवं विशेष अभिषेकों के लिए रहता है। इसका स्थान कौतुकबेर का दाहिनी प्रदेश होता है।

उत्सव का अर्थ है - जुलूस। 'उत्सव' सेवाओं में एक है।

उत्सवबेर का देवी सहित होना उत्तम माना गया। प्रायः मंदिरो में देवीसहित ही दिखाई पडता है। आलय के बाहर गाँव में मंदिर की परिक्रमा के लिए यह बेर निकलता है। उत्सव का प्रयोजन, जो लोग आलय के अन्दर जाकर भगवान के दर्शन न कर सकते, वे अपने - अपने घर पर ही रहकर भगवद्दर्शन के फलभागी हो सकते है। इसका स्थान कौतुक के बाहिने ओर होता। 'ब्रह्मोत्सवांग स्नपन' उत्सव बेर का होता है।

पाँचवाँ बेर- नित्यपूजा के उपरान्त अमूर्तदेवताओं की अन्न बलि के समय परिक्रमा में निकलनेवाला है। कौतुक के वामपार्श्व में इसका स्थान है।

ध्रुवादि पांच बेरों में प्रतिष्ठत होने बाले भगवान एक ही विष्णु है, कौतुकादि नाममात्र भेद है, अतः पाँच बेरों को एकसमय प्रतिष्ठा करते, तो एक ही हवन कुण्ड,

एक ही वेदिका, एक ही प्रधान कुंभ में ही क्रिया- कलाप संपन्न करना है। कालान्तर में स्नपनादिबेरों की प्रतिष्ठा होती, तो प्रधान कुम्भ से ध्रुवबेर में आवाहन करके पहले बताये हुये नामानुसार बेरों मे मूर्तियों का आवाहन करना होगा।

अत्रि के 'समूर्तार्चनाधिकरण' ग्रन्थ में ध्रुव के अलावा कहा गया "कौतुकं, स्नापनं बिम्बमौत्सवं त्रीणि कारयेत्" (अध्याय १४, श्लोक ४) अत्रि ने बलिबेर के बारे में न कहा।

पांचरात्र आगमग्रंथों में भी पाँच बेर कहे गये। लेकिन श्रीप्रश्नसंहिता के चतुर्दश अध्याय के प्रारम्भ में बेरों के बारे में बताते कहा गया-

"कर्मार्चा चोत्सवार्चा च बल्यर्चा च तथा परे।
स्नानतीर्थोभये स्यातामपरे शयनार्थिका।।
पूज्यन्ते यत्र षड्बेरं तां पूजामुत्तमं विदुः।।"

यहाँ षड्बेर विधान व्यक्त होता है। वैखानसागम में कौतुकरहित ध्रुव बेर हो तो उसे "ध्रुवार्चा" कहते है। यहाँ ध्रुवबेर ही कौतुकसहित- सा समझा जाता है। यहाँ - अर्चा - शब्द कौतुकों का व्यंजक है। ध्रुवार्चा का आकार कभी शयनस्थिति में न हो और उत्सवार्थ (परिक्रमा या जुलूस) बाहर न निकाला जाय।

'अर्चनानवनीत' नामक ग्रन्थ में पांच बेरों का प्रयोजन यों बताया गया।

"ध्रुवं तु ग्रामरक्षार्थम् अर्चनार्थं तु कौतुकम्।
स्नानार्थं स्नपनं प्रोक्तं उत्सवार्थमथोत्सवम्।
बल्यर्थं बलि बेरं च पंच बेरान्प्रकल्पयेत्।"

पंच बेर विधान सम्भव न होता है तीन बेर - 'ध्रुव, कौतुक उत्सव बेर' रख लें। वह भी असम्भव होगा तो एक ध्रुवबेर ही सही। तिरुपती के बालाजी वेङ्कटेश्वरस्वामी, गोविंदराजस्वामी, श्रीरामस्वामी के मंदिरों में पाँच बेर हैं। प्रायः दक्षिण के अधिकाधिक मंदिरों में ध्रुव एवं उत्सव - दो ही बेर पाये जाते है। पंचबेर कल्पना के समन्वय के प्रति अब हम सङ्क्षेप मे कहना चाहते है।

मरीचि महर्षि ने प्रतिष्ठा के वैदिक क्रियारम्भ में कहते है "अथ देवयजनं व्याख्यास्यामः।" (एकोनात्रिंशतिपटलप्रारम्भ) मरीचि के मतानुसार भगवत्प्रतिष्ठा 'देवयज्ञ' है। पंच बेर की कल्पना से परमात्मा के साथ जीवात्मा को मिलाना है। वैखानसागम में सभ्य, आहवनीय, अन्वाहार्य, गार्हपत्य, आवसथ्य - ये पंचाग्नियाँ, - पाँच हवन कुण्ड है।

भगवान विष्णु के आवाहन के मूर्ति - नाम पाँच है - विष्णु, पुरुष, सत्य, अच्युत, अनिरुद्ध। अतः मालुम होता है पंचेन्द्रिय, पंच प्राण, पंच तन्मात्र, पंच भूत आदि जो प्राकृतिक मूल पदार्थ वगैरह से अनुप्राणित जीवात्मा का सम्बन्ध परमात्मा से मिलाने का संकेत है - ये पञ्चबेर हैं ।

श्रीवैखानसागमानुसारेण प्रतिष्ठाप्रकारः

वेदान्तं देशिकाचार्युलु

श्रीवेङ्कटाचलाधीशं श्रियाध्यासितवक्षसम्।
श्रितचेतनमन्दारं श्रीनिवासमहं भजे।।

श्रीलक्ष्मीवल्लभारम्भां विखनोमुनिमध्यमाम्।
अस्मदाचार्यपर्यन्तां वन्दे गुरुपरम्पराम् ।।

नमस्सदसे। नमस्सदसस्पतये। अस्यां सभायां अध्यक्षस्थाने विराजमानेभ्यो विद्वत्कवितल्लजेभ्यः हयवदनपुराणिकमहाभागेभ्यः मुख्यातिथिभ्यः, वेदिकायाम् आसीनेभ्यः, कविपण्डितेभ्यः सर्वेभ्यो हृदयपूर्वकनमस्सुमाञ्जलिं समर्प्य श्रीवैखानसागमानुसारेण प्रतिष्ठाप्रकारः इति विषयमधिकृत्य यथामति वक्तुं प्रयतोस्मि।

अथ ऋषिकुलतिलको भगवान् महर्षिर्विखनाः स्मार्तधर्मप्रवरश्रौतविभागैः द्वात्रिंशत्प्रश्नात्मकं वेदाङ्गं कल्पसूत्रम् आदौ अनुजग्राह। तत्र स्मार्ते सप्त प्रश्नाः, धर्मे त्रयः प्रश्नाः, प्रवरे चैकप्रश्नः, श्रौते चैकविंशति प्रश्नाः सन्ति इयमेव तस्य सूत्रस्य वस्तुस्थितिः।

तत्रापि स्मार्ते चतुर्थप्रश्ने भगवतः प्रतिष्ठाविधिः उपदिष्टः। द्वादशे खण्डे आराधनाविधिश्च अभिहितो भवति तद्यथा –

१. अथाग्नौ नित्यहोमान्ते विष्णोर्नित्यार्चा गृहे देवालये वा भक्त्या भगवन्तं नारायणमर्चयेत्।

२. अग्निर्वै देवानामवमः विष्णुः परमः तदन्तरेण सर्वा अन्या देवताः इति ब्राह्मणम्

३. तस्मात् गृहे परमं विष्णुं प्रतिष्ठाप्य सायं प्रातर्होमान्तेऽर्चयति

४. षडङ्गुलादहीनं तद्रूपं परिकल्पयित्वा पूर्वपक्षे पुण्यनक्षत्रे प्रतिष्ठां कुर्यात्

५. यज्ञेषु विहीनं तत्सम्पूर्णं भवतीति श्रुतिः
६. द्विजातिरतन्द्रितो नित्यं गृहे देवायतने भक्त्या भगवन्तं नारायणमर्चयेत्
७. तद्विष्णोः परमं पदं गच्छतीति विज्ञायते

इति विखनसा स्वीयसूत्रे सविशेषं उपदिश्यते । श्रूयते च यजुषि –
"यतो वीरः कर्मण्यः सुदक्षा युक्तगावा जायते देवकामः"

अयं मन्त्रः तापनीयोपनिषदि दृश्यते। अस्या श्रुतेरयमर्थः। अत्र वीरशब्दः यः अस्ति तस्य नृसिंहः प्रतिपादितः। यतो हि यस्मात् हिरण्यकशिपुसंहरणार्थं आविर्बभूव महाविष्णुः। वीरः, कर्मण्यः, कर्माराध्यः, यद्यावादिति कर्मकृत्। सुदक्षा - सुतरां कर्मफलप्रदाने समर्थः। देवकामः अखिललोकोज्जीवनार्थं अर्चावतारादिषु स्वसमाराधनापेक्षया देवतात्वकामः युक्तग्रावा श्रीवैखानसभगवच्छास्त्रशिल्पादि शास्त्रेषूक्तत्वात् शिलारूपी जायते श्रीमन्नारायणः। अयं देवकामः लीलाविभूतौ क्रीडाकामी इति क्रीडाकामि भगवान् अर्चनवन्दनकीर्तनश्रवणरूपैः निर्दिष्टेन अर्चनामार्गेणैव सन्तुष्टो भवति। अतः भवसागरसन्तारणाय इहपरसाधनाय च भगवदाराधनम् अवश्यम् अनुष्ठेयम् इति धिया स्वार्थरूपगृहार्चायां वा परार्थरूपालयार्चायां वा भगवत्प्रतिष्ठा अवश्यं करणीया।

तच्छिष्याः, भृगुमरीच्यत्रिकश्यपाख्याश्चत्वारो महर्षयः आचार्योपदिष्टं श्रीशास्त्रम् अधिकार-संहिता-तन्त्र-काण्डनामभिः, व्यवस्थां च कृत्वा आलयनिर्माण-प्रतिष्ठा-अर्चन-स्नपन-उत्सव-प्रायश्चित्त प्रभृतिभिः विषयविभागैः ग्रन्थान् रचयामासुः। प्रतिष्ठानिर्वचनानि, प्रतिष्ठाभेदाः, प्रतिष्ठाङ्गकर्माणि, प्रतिष्ठाफलं चैते विषयाः प्रतिपाद्यन्ते अत्रेदानीं मया।

प्रतिष्ठापदनिर्वचनम् ——

प्रत्युपसर्गपूर्वकात् ष्ठागतिनिवृत्तौ इत्यस्माद्धातोः निष्पन्नः प्रतिष्ठाशब्दः। प्रतिष्ठतीति प्रतिष्ठा, प्रतितिष्ठत्यनेनेति प्रतिष्ठा वा।

> अर्थात् सर्वव्यापकस्य परमात्मनः समूर्तौ भावनामन्त्रैश्च यो विशेषः, सन्निधिः क्रियते सा प्रतिष्ठेत्युच्यते बुधैः।

अखिलाण्डकोटिब्रह्माण्डनायकस्य अवाङ्मानसगोचरस्य, परव्यूहविभवान्तर्यामिनः सर्वव्यापकस्य निर्गुणब्रह्मणः परमात्मनः सगुणे ब्रह्मणि अर्चाबिम्बे प्रतिरूपेण स्थापनं प्रतिनिधित्वेन स्थापनं प्रतिष्ठापनं प्रतिष्ठा वा इति आगमज्ञाः सम्प्रदायविदः अभिप्रयन्ति।

प्रतिष्ठाभेदः —

चलप्रतिष्ठा, अचलप्रतिष्ठा इति द्विधा वर्तते। तत्र च कौतुकादि बेराणां प्रतिष्ठा चलप्रतिष्ठा। ध्रुवबेरप्रतिष्ठा अचलप्रतिष्ठा इति। लोके तावत् प्रतिष्ठाशब्देन बालालयप्रतिष्ठा, मूलालयप्रतिष्ठा, गोपुरप्रतिष्ठा, शिखरप्रतिष्ठा, ध्वजप्रतिष्ठा बालबेरप्रतिष्ठा, ध्रुवबेरप्रतिष्ठा इत्यादयः व्यवहाराः दरीदृश्यन्ते

बालालयप्रतिष्ठा —

आदौ आलयप्रतिष्ठा द्विधा प्रोक्ता। सामृतो हारकश्चेति।
सामृतो हारकश्चैव द्विविधो मार्ग उच्यते।
मूलस्थानं समुद्दिश्य स्थानं यत्रैव निश्चितम्
तत्स्थानाद्वायुभागे वा सौम्ये वैशानगोचरे।
बालस्थानं प्रकल्प्यैव बिम्बं सम्यक् समाहरेत्

इति भृगुणा प्रोक्तम्।

"पूर्वमेव सुपर्याप्तं भोगं कृत्वा बालागारा भगवन्तं प्रतिष्ठाप्य आरम्भं यत् तत् सामृतं भवति। बालागारं विना विमानमात्रमेव स्वार्थैः, यज्ञालब्धकैः कृत्वा बेरादीन् प्रकल्पयेत् तद्धारकम्। इत्येतयोरेकम् आलम्ब्य आरभेत" इति काश्यपेन ज्ञानकाण्डे २१ अध्याये प्रोक्तं भवति।

"यत्र मूलालयं कुर्यात् तदैशान्ये चैन्द्रसूत्रादुत्तरे सौम्यवायव्ये त्रिहस्तादि पंचहस्तान्तं तरुणालयं द्वितीयावरणे तृतीये वा समारभेत" इति मरीचिविमानार्चनाकल्पे ४ पटले प्रोक्तं भवति।

आलयप्रतिष्ठा :—

आलयनिर्माणविधौ भूपरीक्षा ग्राह्या। भूमि निर्णयः, कर्षणम्, बीजावापनम्, गोगणनिवेदनम्, आलयनिर्माणभूमिका, पदविभागः, पददेवताकल्पनम् , पूजनम्, बलिहरणम्, शङ्कुस्थापनम्, तदवगतच्छायया दिङ्निर्णयः, लग्नशोधनम् , प्रथमतष्टकान्यासः, अधिष्ठानम् , पादः, प्रस्तरः, ग्रीवः, शिखरम् , स्थूपिकाख्य षड्वर्गयुतापक भूमिनिर्माणम् , तस्मिन् गर्भन्यासः, समाप्तेष्टतान्यासः मुख्यतमाः भवन्ति। अधिष्ठान, पाद , शिखर , स्तूपिकाख्यचतुर्वर्गयुतालि एकभूमि आलयः निर्मातुं शक्यते।

बेरप्रतिष्ठा :—

विग्रहः बेरं पर्यायवाचकौ। ध्रुव-कौतुक-उत्सव- स्नपन-बलि-बेराणीति पंचबेराणि अर्चनार्थम् उत्तमानि भवन्ति। ध्रुवोऽत्सवबलिबेराणीति त्रीण बेराणि मध्यमानि भवन्ति । ध्रुवार्चा बेरा एका अधमबेरार्चनं भवति।

ध्रुवं तु लोकरक्षार्थम्। अर्चनार्थं तु कौतुकम्।
स्नानार्थं स्नपनं प्रोक्तम्। उत्सवार्थमथोत्सवम्।।

बल्यर्थं बेरं च। पञ्च बेराणि कल्पयेत्। रूपभेदेन स्थानकम्, आसनम्, शयनं चेति बेररूपाणि त्रिविधानि भवन्ति। लोहभेदेन ध्रुवबेरं ताम्रजं, शैलजं, मृण्मयं दारवं चेति चतुर्विधं भवति। दारुबेरात् मृण्मयं श्रेष्ठं बेरं भवति तस्माच्छैलजं बेरं, तस्मात् ताम्रजं बेरं, श्रेष्ठं भवति। ध्रुवार्चाभावे ताम्रजं, शैलजं, वा बेरं प्रतिष्ठापनीयं इति मरीचिना उक्तं भवति।

बेरनिर्माणविषये नवविधाः मार्गाः निर्दिष्टाः भवन्ति। तद्धामायाामविस्तृतात् वा। तद्धामविस्तृतार्धात् गर्भगारात्, गर्भार्धात् पादोत्सेधात्, द्वारोत्सेधात्, अधिष्ठानात् ;मानाङ्गुलात्, यजमानवशाद्वा बेरनिर्माणम् अभिलषणीयं भवति। एतेषु नवविधेषु बेरनिर्माणमात्रेषु इष्टमानं विनिश्चित्य पादाद्युष्णीषान्तं ध्रुवबेरं कारयेत् इति वैखानसागमे उपदिश्यते।

चित्रं , चित्रार्धं, चित्राभासम् इति बेरं स्वरूपं त्रिविधं भवति। षण्मन्त्रैस्सहितं चित्रम् उत्तमबेरं भवति। नाभेरूर्ध्वसन्दर्शनम् अर्धचित्रं मध्यमबेरं भवति। नाभ्युन्नतिभ्यां हीनं तत्तदाभासं इति। चित्रबेरार्चनं ऐहिकामुष्मिकप्रदम् । अर्धचित्रार्चनं केवलामुष्मिकप्रदम् । तदाभासं चलम् अचलं इति द्विविधं भवति। अचलं तावत् भित्तौ लिखितं, चलं पटलिखितं ध्वजपटादिषु दर्शनीयं भवति। एतेषु उत्तममार्गेण बेरं प्रतिष्ठापनीयम् आराधनीयं भवतीति वैखानसागमस्य आशयः वर्तते।

ध्रुवबेरप्रतिष्ठायां स्थाननिर्णये गर्भागारं सप्तदशसूत्रैः प्रागग्रैरुत्तराग्रैश्च षट्पञ्चाशदुत्तर-द्विशतपदविभागं कृत्वा तन्मध्ये षोडशभागं ब्राह्मं भागम् उत्तमं भवति।

तस्मिन् ब्राह्मपदे कौतुकबिम्बं प्रतिष्ठापनीयं भवति। तत्परितः चतुरधिकाशीति भागं दैविकं पदं भवति। तत्त्रिधा कृत्वा तस्यापरभागे तन्मध्ये वा स्थानकं बेरं प्रतिष्ठापनीयं भवति। तत्परितः षण्णवतिभागं मानुषभागं भवति। देवमानुषयोरन्तरे किञ्चिदैविकं आश्रित्य मानुषे पदे शयनबेरं प्रतिष्ठापनीयं भवति।

ध्रुवार्चाप्रतिष्ठायाम् अर्थात् एकबेरप्रतिष्ठायां गर्भागारम् अष्टभिस्सूत्रैस्सप्तसप्तविभागेन एकोनपञ्चाशत्पदानि संसाध्य तन्मन्ध्ये चैकपदं ब्राह्मपदं भवति। तस्मिन् ध्रुवार्चास्थापनं शान्तिकं भवेत् तत्परितश्चाष्ट पदानि दैविकानि भवन्ति। तस्मिन् प्रतिष्ठापनं पौष्टिकं भवेत्। तत्परितः षोडश पदानि मानुषानि भवन्ति। देवमानुषयोरन्तरस्थापनं जयदं भवेत्। एवं ध्रुवार्चास्थापनं तस्य फलानि च निर्णीतानि भवन्ति।

देवस्य बाह्वन्तं स्तनान्तं वा कर्णान्तं वा देव्योर्मानं भवति। मुन्योर्वीशशैषिकयोः अन्येषां परिवाराणां च तत्समं, पादहीनम्, अर्धं, पादं वा तत्तदालयवशात् विनिर्णीय प्रतिष्ठापनं करणीयं भवति।

प्रतिष्ठाङ्गकर्माणि ——

अस्य प्रतिष्ठाङ्गभूतसमूर्तभगवद्यजनकर्मणः आदौ अङ्कुरार्पणं कर्तव्यं भवति। अङ्कुरार्पणं विना कृताः क्रियाः सर्वाः निष्फलाः भवन्ति। तस्मात्सर्वप्रयत्नेन अङ्कुरार्पणं कृत्वैव सर्वकर्मसमारम्भणं भवेत्। अनन्तरं बेराणां अक्षिमोचनं कर्तव्यम्। ततः बिम्बशुद्धिः। अग्निमथनम्, वास्तुशुद्धिः, अग्नि प्रणयनम्, कुम्भ पूजा, ध्यानं, कलशस्नपनं , प्रतिसरबन्धनं, प्रधानहोमः, देवस्योत्थापनं , रत्नन्यासः, दक्षिणादानम्, अग्निसङ्ग्रहणम्, सद्मप्रदक्षिणं, चलाचलस्थापनम्, आवाहनम्, पुण्याहः, अर्चनं, वैष्णवपूजनम् , उत्सवः। उत्सवान्तस्नपनम्। महाहविर्निवेदनम् इत्यादयो अभिहिता भवन्ति। एताः सर्वा क्रियाः शक्त्यनुसारेण आह्निकक्रमेण अर्थात् त्र्याह्निकः पञ्चाह्निकः सप्ताह्निकः नवाह्निकदीक्षाक्रमेण विभज्य अवश्यं आचरणीयाः भवन्ति।

प्रतिष्ठाविशेषा : ——

प्रतिष्ठायाम् अग्निप्रतिष्ठापनम्, रत्नन्यासः, कळान्यासः मुख्यतमा भवन्ति। तेषां वैशिष्ट्यं यथामति प्रतिपादयामि।

अग्निप्रतिष्ठापनम् ——

"अग्निमुखा वै देवाः" इति श्रुतिप्रमाणेन आदौ अग्निप्रतिष्ठापनम्। अग्निकुण्डेषु अग्निप्रणयनं करणीयं भवति। सप्तव्याहृतयः सप्तलोकाः तत्प्रतिरूपकाणि सप्ताग्निकुण्डानि भवन्तीति सम्प्रदायविदः वदन्ति। अग्निकुण्डस्वरूपनिरूपणे भूमिर्मण्डलाकृतिः तदाकारेण

गार्हपत्याग्निकुण्डं निर्मातव्यम्। अन्तरिक्षं अर्धचन्द्राकृतिः तद्वदन्वाहार्यकुण्डम्। चतुरश्रो वै स्वर्गलोकः तद्वदाहवनीयं भवति। त्र्यश्रो वै महर्लोकः तद्वदावसथ्यं भवति। चतुरश्रो जनो लोकः। तद्वत्सभ्यं भवति। सभ्याग्निकुण्डवतो श्रावणकाग्निकुण्डं भवति। पुण्डरीकवत्तपोलोकः तद्वत्पौण्डरीकं भवति। तद्वत्स्वरूपानुगुण्यानां सप्ताग्निकुण्डा" नां निर्माणं कृत्वा तत्तत्कुण्डेषु तत्तदुक्तमन्त्रैः अमूर्तभगवद्यजनेन हवनेन च तत्तल्लोकाधिदेवतानुग्रहद्वारा सर्वव्यापिनं परमात्मानं श्रीमन्नारायणं सन्निहितं कृत्वा सम्प्रदायानुरोधेन आवाहनं कुर्वन्त्याचार्याः। तत्रापि विराट् स्वरूपिणं भगवन्तम् अस्मिन् विग्रहे स्थापयन्ति दर्शयन्ति सप्तलोकाधिपत्यं सुसाधयन्ति च।

रत्नन्यास : —

नवग्रहादिदेवतानां प्रतिनिधयः नवरत्नादयः। तेषां रत्नानां न्यासेन ब्रह्माद्यष्टदिक्पालकानां नवग्रहाणां च निग्रहानुग्रहसामर्थ्यम् अस्मिन् विग्रहे अस्तीति सम्प्रदायविदः अभिप्रयन्ति। अनेन मार्गेण प्रतिष्ठापितस्य देवस्य देवादीनां ग्रहादीनां च पादान्तर्वर्तित्वं तेजस्वित्वं चापि अस्मिन् विग्रहे अस्तीति प्रतिध्वन्यते।

कळान्यास : —

अत्र प्रतिष्ठाप्रकरणे कळान्यासः मुख्यतमः प्रधानश्च भवति। चतुर्विंशति तत्त्वात्मकोयं देहः । अष्टचत्वारिंशज्जीवकळायुतः विग्रहः। पृथिव्यप्तेजोवायुराकाशेति पञ्चभूतानि। शब्दस्पर्शरूपरसगन्धेति पञ्चतन्मात्राणि। वाक्याणिपादपायूपस्थानि पञ्चकर्मेन्द्रियाणि। त्वक्चक्षुश्श्रोत्रजिह्वाघ्राणेति पञ्च ज्ञानेन्द्रियाणि। मनोबुद्ध्यहङ्कारचित्तानीति अन्तःकरण-चतुष्टयात्मको देहः पञ्चविंशात्मकः पुरुषः। अतः पञ्चविंशात्मको जीवः इति मरीचिना त्र्यशीतितमे पटले उपदिश्यते।

अत्र विग्रहः सोमसूर्यमरुद्वह्निकळाः अभिहिता भवन्ति। अर्थात् सोमस्य षोडशकळाः, सूर्यस्य द्वादशकळाः, मरुतः दशकळाः, अग्नेर्दशकळाः आहत्य अष्टचत्वारिंशजीवकळाः भवन्ति।

"चन्द्रमा मनसो जातः" इति श्रुतिप्रमाणेन विराट्पुरुषस्य मनसोत्पन्नस्य षोडशकळापूर्णस्य कळानिधेः अमृतकिरणस्य सोमस्य कळावाहनेन क्रमेण अमृतत्वं दिनदिनाभिवृद्धित्वं बिम्बे मनसः स्थापनम्।

"चक्षोः सूर्यो अजायत" इति श्रुत्यनुसारेण विराट्पुरुषस्य चक्षुषोत्पन्नस्य जगच्चक्षोः द्वादशात्मनः द्वादशकळावाहनेन ज्योतिष्मत्वं अज्ञानांधकार निरासकत्वं जनसंदर्शनशक्तिमत्वं च।

" प्राणाद्वायुरजायत" इति प्रमाणेन विराट्पुरुष्यस्य प्राणादुत्पन्नस्य जगत्प्राणस्य वायोः दशकळावाहनेन पिपीलिकादि ब्रह्मपर्यन्तं देहान्तर्वर्तित्वं चैतन्यत्वं प्राणप्रदापकत्वं अपमृत्युनिवारकत्वम्।

"मुखादिन्द्रश्चाग्निश्च" इति श्रुत्यनुसारेण विराट्पुरुषस्य मुखादुत्पन्नस्य जातवेदसः दशकळावाहनेन देहान्तर्वर्तित्वं दोषविदग्धत्वं "श्रियमिच्छेद्धुताशनात्" इति अखिलैश्वर्यप्रदापकत्वं च साधयति। एतासाम् अष्टचत्वारिंशज्जीवकळानां आवाहनेन तत्तद्देवतानिर्दिष्टानां फलानां च प्रतिनिधित्वेन ताः शक्तयः आवाहिताः भवन्ति।

स्थापकस्य तपोयोगात् पूजायाश्चातिशायनात्।
आभिरूप्याच्च बिम्बस्य त्रिभिस्सान्निद्ध्यमुच्यते।।

स्थपतिः नियमनिष्ठागरिष्ठः। स्वरूपनिर्माणकुशलश्चेत् तर्हि बिम्बस्य आभिरूप्यं अवश्यं सर्वेषां हृदयाणि आकर्षयति। तद्बिम्बामादाय वास्तुना पर्यग्निपञ्चगव्याभ्यां च संशोध्य वेदवेदाङ्गे पारङ्गतः श्रौतस्मार्तादि मर्मज्ञः तपोयोगसम्पन्नः नियमनिष्ठागरिष्ठः आचार्य सप्ताग्निकुण्डेषु तत्तदुक्तमन्त्रैः अमूर्तभगवद्यजनद्वारा सर्वव्यापिनं परमात्मानं समूर्ते बिम्बे स्थापनं करोति।

बिम्बावाहनविषयः – प्रसवकालात् शीर्षोदयात् आरभ्य यथा शिशोः देहाविर्भावो भवति तथैव सर्वव्यापिनं परमात्मानं बिम्बेपि मूर्धादिपादपर्यन्तम् आवाहनं कृत्वा इष्टदेवं प्रजननयन्त्याचार्याः। ततः प्रभृति तं भगवन्तं "ना देवो देवमर्चयेत्" इति सम्प्रदायानुसारेण अर्चकः मन्त्रन्यासादिकं कृत्वा पूजाविशेषैः प्रबुद्ध्यति प्रार्थयति च। दिने दिने प्रवर्धमानं करोति च। अतः अयं शिलारूपी भगवान् चैतन्यमूर्तिरेव। तस्मात् भक्त्या भगवन्तं ये सेवन्ते ते सर्वेपि अष्टैश्वर्यसम्पन्नाः ज्ञानसम्पन्नाः दीर्घायुष्मन्तश्च भवन्तीति नास्ति संदेहः। प्रतिष्ठाफलम् : ——

अप्रतिष्ठितबिम्बस्य नालङ्कारो न पूजनम्।
मोहाद्वा पूजयेच्चैव राजा राष्ट्रं विनश्यति।

अप्रतिष्ठितबिम्बस्य पूजनं निष्फलं अनर्थदायकं भवतीति पर्यवस्यति।

अतः त्रिकरणशुद्ध्या भक्त्या भगवत्प्रतिष्ठां यः करोति, कारयति तस्य मनोवाक्कांयजातं पापं तत् क्षणादेव नश्यति। सः सर्वयज्ञफलं लब्ध्वा सर्वान्कामानवाप्नोति।

इह लोके चिरं सुखं अनुभूय पश्चात् तद्विष्णोः परमं पदं गच्छतीति श्रुतिप्रमाणेन सालोक्यसारूप्यसामीप्यसायुज्य इति चतुर्विधरूपस्य विष्णोः पदं प्राप्नोतीति महर्षीणामाशयः।

Consecration of different deities based on Śrī Vaikhānasa Āgama

Sri N.S.Parthasarathy Bhattacharya

Śrī Vaikhānasa Bhagavat Śāstra, better known to the world as *Vaikhānasāgama* is propounded by the Bhagavān himself to the sages Bhṛgu, Marīchi, Atri and Kāśyapa through Śrī Vikhano Maharshi. Down through the ages, Śrī Vaikhānasa Bagavat Śāstra is known to us, not the whole, but in a part only. Even that by God's grace, we are able to know that part of the *Śāstra*. Śrīmannārāyaṇa preached four crores of *granthas* (verses) to Śrī Vikhano Maharshi as how to worship him through the *Archāvatāra* mode - that is idol worship.

Śrī Vikhano Munīndra then came to this world in Svāyambhuva Manvantara, to the Naimiśāraṇya and, being there, Śrī Vikhānasa Munīndra preached One and half crores of verses of the *Śrī Vikhānasa Bagavat Śāstra* about Idol-worship as well as house-hold duties in the name of *Śrī Vaikhānasa Kalpa sūtram* to his śisyas, viz., Bhṛgu, Marīchi, Atri, Kaśyapa, Vasistha, Pulaha, Pulastya, Kratu, and Āngiras. In turn, four of these Maharṣis, viz., Bhṛgu, Marīchi, Atri and Kaśyapa taught to their respective śisyas, the śāstras in four lakhs of verses *(granthas)*. Among these *granthas*, only a part is now available.

We are lucky enough to have various works of these sages

even now in full. Based on these works, I hereby give the essay about the consecration of different deities based on *Śrī Vaikhānasāgama.*

The different deities that are going to be dealt with here are the ten important incarnations and the Mānuṣa Vāsudeva and DaivikaVāsudeva and others. The other deities that are cited include the Dikpālakas, the Navagrahas and others.

The Nine ways of Consecrating different deities in a temple

According to Śrī Marīchi Maharṣi's *Vimānārchana-Kalpam*, in the 14th *Paṭala*, the below nine ways of having the different kind of deities along with the Supreme Lord Śrīmannārāyaṇa in a temple are dealt with.

When a temple is newly constructed, the best mode of construction is to have the temple with seven circumbulations, i.e. Prākārams. And the most best way of having all other deities with the Supreme Lord is of nine ways. The deities (in the iconic forms) which are inside the temple, the deities of the doors, the door-keeping deities are all mandatory in all aspects.

The least way is to have Viṣvaksena, Garuḍa, Śrībhūta, Nyakṣa, Bhūtapīṭham with the above mandatory deities. These five are termed as Pañcha Parivāram and the least mode is called Adhamādhamam.

When with these, Indra and other seven Dikpālakas, who protect all sides, and Sūrya, Chakra, Śankha in the front acccompany, it is called Adhama Madhyamam.

When with these, Vivasvān, Mitra, Kshaththa on sides and Dhvaja, Yūthādhipa are in front accompany, and the total Parivāra deities are twentyone in number, this kind of Pratiṣṭhā is called Adhamottamam.

When with these, Siddhi (Sarasvatī), Mahālakshmi, Havih Palaka, Skanda, Vighneśa, SaptaMātṛu, Puruṣa, Jyeṣṭhā, Bhārgava, Brahmā, Chandra accompany and the total Parivāra deities are thirty two in number, this kind of Pratiṣṭhā is called Madhyamādhamam.

When with these, in the 3rd prakāra, Bhāskara, Angāraka, Skanda, Durgā, Sapta Rohini, Manda(Śani), Sapta Mātṛkas, Budha, Bruhaspati, Puruṣa accompany, and the total Parivāra deities are forty two in number, this kind of Pratiṣṭhā is called Madhyamamadhyamam.

When with these, Jyeṣṭhā, Śukra, Gangā, Saptaṛṣis, Brahmā, Chandra, Rudra, Aśvinidevas, Kapila, Panchabhūthās and Sarasvati accompany, this kind of Pratiṣṭhā is called Madhyamottamam.

When with these, in the 4th prākāra, Pṛthivi, Puruṣa, Dharma, Dhātrī, Surapriya, Puṣpeśa, Vyāhṛti, Bhava, Manu, Hari and Śankara accompany, this kind of Pratiṣṭhā is called Uttama Adhamam.

When with these, the eleven Rudras and the twelve Ādithyas accompany, this kind of Pratiṣṭhā is called Uttama Madhyamam.

When with these, Balirakshaka, Aṣṭavasus, and the eight Apsaras beginning with Jaya accompany, this kind of Pratiṣṭhā is called Uttamottamam.

The consecration of different Incarnations of the Lord

According to Śrī Marīchi Maharshi' s *Vimānārchana-kalpam*, in the 21th paṭalam, details of the consecration of different incarnations of the Lord are given, which are discussed below.

In a Viṣṇu temple, according to the *Śrī Vaikhānasa Bhagawat Śāstram*, the different kinds of incarnations who are cited include Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Rāghava, Balarāma, Kṛṣṇa and Kalki. These are to be installed in the Prathama Āvaraṇam or Dvitīya Āvaraṇam. (1st or 2nd prākaram). On the wallside, facing the circumbulatory path they are to be consecrated. And their icons, that is the Śilamūrti is to be Chitram or Chitrābhāsam, or in other words, they shall be having artistic sculpture on both front and back in case of Chitram and in the case of Chitrābhāsam they shall have only front side of the body artistically shaped with their back being plain in structure.

And in front of them, resembling their Svarūpam (Face and Body look), Kautuka Mūrti made up of suitable material are to be consecrated.

Matsya:- The icon of Matsya- avatāra should be installed in the north to the east entrance having the human face in the upper portion and fish form in the lower part of the icon. It is of

white colour, red mouth, red eyes and black fins. The Kautuka is to be made as *caturbhuja- mūrti.*

Kūrma:- To the south of Matsya, the image of Kūrma, with a tortoise body and human face and hands, is to be installed and consecrated. He is primarily of white colour, and has five different shades of colours. The Katuka is to be made as *caturbhuja -mūrti.*

The Vāhanams, Dhvajam and other aspects of Matsya and Kūrma are to be repeated as in the case of Ādimūrti, i.e., Garuḍa.

Varāha:- On the southern side the image of Varāha-avatāra with a boar face and four hands is to be consecrated. He should be shown with Śankha and Cakra in his two hands adorned with all ornaments. Decorated in red coloured garments he should be accompanied with Śrīdevi and Bhūdevi on both sides. The Katuka is to be made as *caturbhuja-mūrti.*

Narasimha:- On the western side the image of Narasimha with lion face should be consecrated. He should be shown seated in *yoga* pose by keeping his legs crossed on a *simhāsana* (throne with two lions underneath holding the throne on both sides on their back and facing east) and a yogapaṭṭa is tied on to his legs. He is shown with four hands, two hands, holding Śankha and Cakra while other two hands resting on the knees. The Katuka is of Narasimha or Mahāviṣṇu form.

Vāmana:- On the northern side, Vāmana is to be installed as a Brahmachārin with the body colour resembling the flower *Vakulam* and having only two hands, holding an umbrella and a

Danḍam (the sacred stick), with a fine belt on the waist made up of holy grass *(darbham),* an underwear called *Kaupīnam*, the sacred thread Yajñyopavītam and the Pavithram on his ringfinger.

Paraśurāma:- On the south-east, facing west or north, Paraśurāma is to be installed. He should be of red colour, white clan dressed, with JaṭāMukuṭam, holding the weapon ' Paraśu' on the right hand and the left hand being pointing towards opposite direction.*(Uddeśyakaram).* He is accompanied by Kamalā, the Goddess (incarnation of Lakshmī) She is as similar as Śītā.

Rāghava Rāma:- On the south-west, facing east or north, black in colour and wearing red coloured dress, wearing Kirītam and all other ornaments. And the important Śrīvatsam mark should be worn on his chest. Being two handed, He should hold the arrow in his right hand, and the bow in His left hand. He should stand in *tribhanga* posture. To the right of Rāma, Śītā should be of gold colour, wearing white coloured dress, holding the lotus in her left hand, and the right hand being *lambam* just loosely holding the left hand.

Lakshmaṇa is to the left of Rāma. He is śyāma (resembling the cloud) coloured, standing in *tribhanga* style as of Rāma, and resembles Rāma in all aspects but not having the Śrivatsam and is equal to Rāma's karṇam (ears) in height as like Śītā.

And the Maharishi Marīchi also narrates the posture of Bharata, Satrughna, Hanumān, Sara, Sārnga, Sugrīva, Vibhīṣaṇa, Angada who all accompany Rāma.

Balabhadra Rāma:- On the northwest, two armed Balarāma in white colour with reddish blue colour dress is to be shown standing in *tribhanga* posture like Rāma. He is shown holding the weapon *halam* in his right hand and a *musalam* in his left hand which is in *lambam* posture.

Krisṇa:- On the northreast, Krisṇa facing west or south, black- cloud (śyāma) coloured, wearing red coloured dress, the most handsome, wearing all kinds of ornaments, with the pea-cock feather on His kirīṭam, shall hold a cowherd-stick in his right hand, and he would put His left hand around the neck of Satyabhāmā or Garuḍa.

The sage Marīchi narrates then briefly about consorts Rukminī and Satyabhāmā and his friends Gopāla, Sudāma, Sundara to accompany Him.

Kalki:- On the western side, with Horse face, Kalki resembling Ādimūrti in all aspects shall be installed.

Summary:- These ten incarnations of Śrī Viṣṇu when installed within a *prākāram*, shall stand just before the inner wall of *prākāram*. At the least, Śrī Rāma on right to the temple and Kṛṣṇa on left to the temple, should be installed and consecrated.

The consecration

Sage Marīchi narrates the consecration of the Incarnations of God, in 55th *paṭalam* of *Vimānārchana Kalpa*. According to him in a village the images of Matsya, Kūrma, Varāha, etc., are to be installed in the said places only as pointed out by the sage in the second *paṭalam*.

In a village, the living area shall be divided into 64, 81 or 256 parts and the center 16 parts are called Brahmapadam. The Brahmapadam is to be divided into four, and the northwestern part *(Vayavya)* is to be taken into consideration. In the said part, on the west or east, to the south or north of the center the God's right foot or the *prākāram* wall is to be placed.

In the village, in the northeast, facing east the Śankara temple is to be installed. And in the centre west of village, the Supreme god Śrī viṣṇu shall face east, being sitting or standing.

In the east centre of the village, the temple of Sun God shall be built facing west. In the South, temple of Vindhyavāsinī (Viṣṇu Durgā) shall face east. *Bhṛśam* - Vighneśa, Sugrīva - Shaṇmukha, Aditi - Mātṛkoṣṭh facing west, Jayanta or Dauvārika, Kṛṣṇa, Puṣpadanta or Śosaṇa - Rāghava, Mahendra, - Matsya, Satyaka - Kūrma, Naiṛta - Varāha, Javana or Antariksa - Narasimha, Nāga - Vāmana and Trivikrama, Gandharva - Balarāma, Mukhya - Paraśurāma, Sūrideva - Kalki, Soma- Śayana (Ranganātha), Grahakshata,- Daivika Vāsudeva, Vitatha - Mānusa Vāsudeva, Uṣṇamśu, Ādimūrti, Bhṛngarāja or out of village - the Panchavīra are all to be installed and to be made in seperate temples.

As a special case, regarding the main Viṣṇu temple, this temple should be placed in the centre of the village, or out of the village, or in the corners of the village and the deity shall be sitting, standing, reclining on the Śeśa. He should anyhow always face the village from any direction and this is the most important clause laid out by the sage Marīchi.

Under any circumstances, the Lord shall have the temple facing east as the best choice. When He faces west it is somewhat better, facing south is a middle choice, and when He faces north, it is the last choice.

When the village possesses 1000 and more citizens, who are all Brahmana by nature, that village shall have the most best kind of Viṣṇu temple i.e., Pancha, Ṣaṭ, Nava mūrti Pratiṣṭhā. This is evident in the temple of Sundaravaradaperumāḷ of Utaramērūr, which is situated near Vandavāśi.

The *pratiṣṭhā* of ten important incarnations of Śrī viṣṇu are hereby narrated. And each *pratiṣṭhā* shall possess a *Yāgasālā* comprising of the sacred five fires - Agnikuṇḍās viz., Panchāgni and Pauṇḍarīkam, the lotus shaped fire. The chief priest shall give fire oblations to the respective Lord through the prescribed main fire. Each incarnation has His own main hymn to be recited and that hymn is always praised and fire oblations shall be given to the particular Lord.

Matsya shall have the Pauṇḍarīkam as His main Agni. Kūrma shall have the Gārhapatyam as Pradhanagni.

Varāha is of three types, Ādivarāha, Pralaya Varāha, YajnaVarāha. 1.Ādivarāha is of four hands, with conch and discus in his two hands, shall be grass-cloud coloured, and shall put His right foot on the head of the serpent Ādiśeṣa. His left foot is slightly bent in forward direction to indicate that He tries to uplift the Bhūdevi (Earth) from the underworld. The beautiful figure of goddess Bhūdevi shall be shown as seated on his lap

and Varāha shall hold her feet with his right hand. His left hand is to be shown around her body and place his snout just above the head of goddess Bhūdevi in such a manner so that he could express His love to Bhūdevi. Bhūdevi shall be *añjali* handed, i.e., folded hands, slightly facing the Lord with a pleasant smile.
2. Pralaya Varāha shall be seated on a throne*(simhāsanam),* right hand as *abhaya,* left hand on the hip. And Bhūdevi also shall be seated with right leg hanging and left leg folded.
3. YajnaVarāha who is white in colour, is also seated on a throne. He shall possess Śrīdevi on His right and Bhūdevi on His left.

Varāha' s *Pradhānāgni* is *Sabhyam.*

Narasimha is of two kinds, Girija and Sthūṇaja. Girija Narasimha shall be seated on the throne with four hands, and the conch and discuss in the outer two hands. He shall wear red dress, and the right hand being *varada* or *abhaya.* His left hand shall be on His hip or on the seat.On His right and left Śrīdevi and Bhūdevi shall be seated.

Girija Narasimha can also be seated on the throne with His left foot down the throne, and the right foot on the left foot. His right hand shall be on the right leg like an elephant' s trunk with the left hand being on the left hip.

Girija Narasimha can also be represanted as doing Yoga with the Yogapaṭṭam around His legs and hence He is called Yoga Narasimha.

Sthūṇaja Narasimha shall be like Girija Narasimha on the throne. The difference is *Abhaya Dakṣiṇahastam* with the left

hand on the left hip. He shall be always angry in nature. So, to passify Śrī Narasimha, on both sides, Śrīdevi and Bhūdevi, Prahlāda on the right, Nārada with *Vīna* in his hand on the right, and all the *dikpālakas* from Indra to Īśāna are to be installed with folded hands doing salute to the Lord. Narasimha's main *Pradhānāgni* is *Āhavanīyam.* Sudarśana Narasimha can be installed, says sage Bhṛgu Maharshi in his work *Prakīrṇādhikara* 13th *Adhyāya.* He elaborates, Sudarsana Narasimha as resembling thousand Suns glittering wheel in which Narasiṃha will seat in *yoga* pose. He would be possessing four hands, in which all, the discus Sudarśana is to be worn.

About the Pañcāgni

According to ŚrīVaikhānasa Bhagvat Śāstra, the firepits *(Agni Kuṇḍams)* used in a *yāgaśāla* are *sabhyam* in the middle just before the *śayyā Vedika* on which the *Pradhāna Kumbha* is placed. It is the sacred pot made up of gold, silver, copper or brass or sand-clay that is the house of the Lord during consecration.

To the east of *Sabhyam, Āhavanīya* is placed. To the south of the *śayyā vedika, Anvāhārya (Dakshināgni)* is placed. To the west of *śayyā vedika, Gārhapatyam* is placed. To the north of *śayyā vedika, Āvasatyam* is placed. To the south-east of *śayyā vedika, Paundarīkam* is placed. To the north-east of *śayyā vedika, śrāmaṇaka* is placed.

Śrāmaṇakāgnikuṇḍam is prescribed for *vānaprasthas* in household nature. But, when in temples, this fire is to be handled by *Gṛuhasthas* only.

Vāmana shall be installed as holding an umbrella and a broomstick, wearing *koupīna* only, possessing a book, the sacred thread, the hair-knot *'śikhā'*, the belt made up of holygrass, and the deer skin.

Trivikrama is of three kinds. When, He steps on the Bhūmi-earth, His foot is to His *Jānu*-height, when he steps on the *Antariksham* (the atmosphere), His foot is upto His stomach. When He steps onto the *Svargalokam* above the sky, His foot shall be upto His lalāṭa-forehead. He shall possess 4 or 8 hands.

The sage Marichi's narration about Trivikrama is rather elaborate. And, along with the lord, the eternal tree *Kalpataru,* the king Indra, the deities who do Cāmara-kainkaryam to Lord, Vāyu, Varuṇa, the Sun God, the Moon God, the sages Sanaka, Sanatkumāra are to accompany Him.

And the creator Brahma shall be seated above the Lord's foot and He shall hold the Lord's foot and He shall wash it with the water from His *Kamaṇḍalu* (Holy Pot) which is called Ganga, the most sacred river of the world. She shall be postured with folded hands. Vāmana and Trivikrama 's *pradhānāgni* is *Anvāhāryam.*

Paraśurāma shall be of the same posture as told earlier and His *prādhanāgni* is *Anvāhāryam.*

Śrī Rāma, the Lord's incarnation as the son of King Daśaratha, is to be installed as told earlier. And His *pradhānāgni* is *Anvāhārya.*

Generally, the deities which are consecrated, will have the

bed called *Śayanam* prior to the *Pratiṣṭhā* day. In the case of Rāma and Sītā a seperate bed is shown for them while Lakshmaṇa will have a seperate bed and Hanumān will have another seperate bed under the height of Lakshmana's *Śayana*.

Balarāma and His consort Revathī shall have Āhavanīya as their *Pradhānāgni*.

Kṛṣṇa has many a number of idol forms to be worshipped and the sage Marīchi refers to Kṛṣṇa as having innumerable idol forms. A devotee can worship any form of Śrī Kṛṣṇa as he wishes. Generally, the Śrī Kṛṣṇa's forms are Navanītanaṭa, Kālīyanaṭa, Veṇunādanaṭa, Pārthasārathi, etc. And Rukmiṇi and Satyabhāma the consorts will accompany the Lord as well as Garuḍa to His left. In some forms of Lord. Kṛṣṇa's main fire is *Paundarīka*. Each form of Kṛṣṇa has seperate sacred names and one should recite those names to worship Śrī Kṛṣṇa

Kalki shall be consecrated with the *Paundarīka* as His main fire.

When, due to lack of funds, the incarnations of Lord be consecrated with *Tretāgni* - three main fire system or *Ekāgni* - (1) fire Agni system instead of the usual *Panchāgni* - five fire system, the *Pradhānāgni* which is prescribed earlier shall continue to be the *Pradhānāgni* even then.

Ādimūrti, a form of the Lord Śrī viṣṇu shall be installed as seated on the coils of * Ādiśeṣa - the seven or five hooded

(* Ādiśeṣa is thousand headed serpent king. But the inability to respresant him results in seven or five headed serpent form.)

serpent king's heads, with His right leg on the serpent's tail, left foot on the right thigh, left hand on the left thigh, right hand placed on the serpent body, as usual with four hands and the outer hands holding Conch and Discus. He shall be accompanied by sage Bhṛgu on His right, sage Mārkaṇḍeya on His left, as well as Brahma to His right, Śankara to His left.

Mānuṣa Vāsudeva:- Other than the important ten incarnations, two types of Vāsudeva are cited by the Maharshis, viz., Mānuṣa Vāsudeva and Daivika Vāsudeva.

Mānuṣa Vāsudeva shall be installed with only two hands on which He will hold conch and discus. And He shall be accompanied by Rukmiṇi, Balarāma, Pradyumna and Brahma on the right and Aniruddha, Sāmba, Garuḍa on the left.

Daivika Vāsudeva shall be installed with four hands and seated on a throne, accompanied by Śrīdevi and Bhūdevi on both sides and as said earlier, Balabhadra, Pradyumna and other *devas* are to be installed but with their consorts additionally. i.e., Revathi to the right of Balabhadra, Rohiṇi to the right of Pradyumna, Uṣa to the right of Aniruddha, Indukarī to the right of Sāmba are to be installed.

When the *Pratiṣṭa* is to be done, additionally two *Aupasanāgni Kuṇḍas* are to be constructed for *Yajnam* (Fire oblation), on the both sides of *Panchāgnis.* Main *agni*, *Sabhya* for *Vāsudevas*, *Āhavanīyam* for Balabhadra, *Anvāhārya* for Aniruddha, *Gārhapatya* for Sāmba, and right *Aupāsana* for Brahma, left

Aupāsana for Garuḍa are prescribed by the sage Marīchi Maharṣi for fire oblations that are to be given.

Many aspects regarding the hymns *(mantras)* that are to be recited during the *Homa* and the sacred names of the Devas, viceversa are to be seperatetly seen in the books for elaborate understanding. Two temples, one for Daivika Vāsudeva is at Nāchiar koil.

According to *Śrī Vaikhānasa Bhagavat śāstram*, when deities other than the Supreme Śrīviṣṇu are consecrated, the *Pratiṣṭhā* actually begins at the vicinity of Śrīviṣṇu, in the middle of *Pratiṣṭhā* again the temple main Lord Śrīviṣṇu is to be worshipped, and again, in the end, the *Pratiṣṭhā* ends at the Supreme Lord's vicinity only.

The above can be elobarately discussed. For example, when we consecrate *dvārapālakās* seperately, first we have to worship Supreme Lord and get His permission for our act, then we can proceed. And, when we are giving *naivedya* (foods) and homa to *dvārapālakās*, we have to give the *naivedya* at the very first instant to the Supreme Lord Śrīviṣṇu and then only the same *naivedya* can be shown to the *dvārapālakās*. In *homa*, the Lord Śrīviṣṇu should be given fire oblations first and then only *dvārapālakās* can be given fire oblations. In the end, after all oblations, the God Śrīviṣṇu's *Ato Deva ...... Mantras* are the most sacred and easiest way of eradicating all the sins that may be done by us or anybody else - is to recite *Ato deva mantras* in praise of God Śrīviṣṇu during the fire oblations.

Likewise, in any other consecration that is being done anywhere in a Viṣṇu temple according to *Śrīvaikhānasa- śāstra*, the Supreme Lord Śrimahāviṣṇu is always praised again and again frequently. This rule prevails in any consecration of Garuḍa, Navagraha, Dhvajastambha, Hanumān, Viṣvaksena, Chakra, The supreme sage Śrī Vikhānasa Munīndra, vice versa.

'Ādau ante cha madhye cha Viṣṇu sarvatra gīyate'-The supreme Lord Śrī viṣṇu is to be praised in the beginning, middle and the end in any *Vedapārāyaṇa* or *homa*, says the sages through many a treatise according to our *Dharmaśāstras* and *Śrī Vaikhānasa Bhagavat śāstra.*

वैष्णवागमानुसारि भगवदर्चनम्

आचार्यः के. हयवदनपुराणिकः

अन्यान्यशास्त्रेषु विनोदमात्रं न तेषु किञ्चिद् भुवि दृष्टमस्ति।
चिकित्सितज्यौतिषतन्त्रवादाः पदे पदे प्रत्ययमावहन्ति॥

इति सुष्टूक्तमनया सूक्त्या। योगिनामपि हि योगसिद्धिस्तन्त्रशास्त्रोक्तविधानेन भगवदर्चनस्य फलम् । भगवदर्चनं च त्रैवर्णिकानां सन्ध्यावन्दनमिव नित्यं कर्म। अकरणे प्रत्यवायजनकम् । करणे महाफलकम् । साधकानां तत्त्वज्ञानसिद्धिकरम् । सिद्धानां संसारान्मोक्षकरम् ।

यद्यपि तन्त्रं तामसमप्यस्ति प्राणिवधनरबलिश्मशानसेवनमद्यमांसमैथुनादिप्रचुरं लोके प्रचुरम् । क्षुद्रदेवताराधनविधिना ऽभिचारमारणवशीकरणपरायणम् । नैवं विधं सात्त्विकं वेदमूलं वैष्णवं तन्त्रम् । या च वेदागमयोर्भेदवार्ता सा तामसतन्त्रविषया प्रतिपत्तव्या। शैवाद्यागमेषु हि वैदिकावैदिकमिश्रभेदेन त्रैविध्यं दृश्यते। तत्रावैदिकाः खल्वेवमाहुः -

यजनं त्रिविधं प्रोक्तमुत्तमं मध्यमाधमम् ।

केवलैः शिवमन्त्रैस्तु यजनं चोत्तमं भवेत् ।

वैदिकैः शिवमन्त्रैस्तु यजनं मध्यमं भवेत् ।

केवलैर्वेदिकैर्मन्त्रैर्यजनं चाधमं भवेत् ॥ इत्यंशुमद्भेदागमे ।

वैष्णवागमाः परमवैदिकत्वात् वेदाधिकारिणामुपनीतानामेव त्रैवर्णिकानां केवलं गैर्वाणभाषामन्त्रैर्भगवदाराधनं विदधते। तथा ह्युक्तं वैखानसे समूर्तार्चनाधिकारे -

यथोपनयनादूर्ध्वं समिदाधानमर्हति।
तथोपनयानादूर्ध्वं विष्णोरर्चनमर्हति ॥ इति।

अर्चकस्तु यथोक्तं तु प्रातः स्नात्वा विधानतः।
प्राणानायम्य सावित्रीं जप्त्वा स्वाध्यायमुच्चरन् ॥ इत्यादि च।

यजनं वैदिकमर्चनं त्ववैदिकमागमिकमिति च या भिदा सा न परमार्थः।

अर्चत प्रार्चत प्रियमेधासो अर्चत।
अर्चन्तु पुत्रका उत पुरं न धृष्ण्वर्चत॥

इति शस्त्रमन्त्रोऽर्चनमाह। आगमश्चाग्निहोत्रादिहोमं यथा -

अग्निहोत्रादिहोमान्ते सायं प्रातरतन्द्रितः।

गृहे देवालये वापि द्विजातिः पुरुषं परम् ।
भक्त्या नारायणं नित्यमर्चयेदिति तद् द्वयम् ॥ इत्यादि।

सर्वेऽपि वैदिकाचाराः सर्वे यज्ञास्तपांसि च।
विष्णुपूजाविधेर्भेदास्तत्कर्मफलदो हरिः॥ इति च।

किञ्चागमशास्त्रेषु यागहोमादीनां विधयः सम्यग् वर्ण्यन्ते। आहवनीय-गार्हपत्यान्वाहार्यपचन-सभ्यावसथ्य-पौण्डरीक-श्रामणकाग्नीनां पृथक् स्वरूपनामधेयस्थानविनियोगादिवर्णनं पृथक् मन्त्रतन्त्रादिवर्णनम् अग्निदेवस्य तदन्तर्गतभगवद्रूपस्य च स्वरूपनामधेयादिवर्णनम्, अग्नेर्जिह्वाचक्षुः कर्णाद्यवयव-विवेकवर्णनमित्यादयोऽनेके याज्ञिकैरपि मननीया अंशा आगमेषु बहुलमुपलभ्यन्ते। तथैव विग्रहाराधने मननीयानां गन्धपुष्पधूपदीपनैवेद्याद्यभिमानिदेवतास्वरूपाणां वर्णनमपि दृश्यते। अर्थज्ञानं विना यान्त्रिकविधिना मन्त्रोच्चारणं वा विना संस्कृतभाषानिबद्धमन्त्रोच्चारण-मन्यभाषामन्त्रेणार्चनं वा नानुमन्यत आगमशास्त्रम् । मन्त्रेणैव स्मर्तव्यमिति च याज्ञिकसम्प्रदायः।

नन्वस्त्वियं वैखानसागमस्य स्थितिः। पञ्चरात्रस्य तु वेदाननुसारित्वमेवेति। मैवम् ।

साङ्ख्यं योगः पाशुपतं वेदारण्यकमेव च।

ज्ञानान्येतानि भिन्नानि उताहो नेति चोच्यताम् ।

इति महाभारते मोक्षधर्मपर्वणि जनमेजयेन पृष्टे वैशम्पायन आह-

साङ्ख्यं योगः पाशुपतं वेदारण्यकमेव च ।
ज्ञानान्येतानि भिन्नानि नात्र कार्या विचारणा ।।

पञ्चरात्रस्य कृत्स्नस्य वक्ता नारायणः स्वयम् ।
ज्ञानेष्वेतेषु राजेन्द्र सर्वेष्वेतद् विशिष्यते ।। इति

अत्र सांख्य-योग-पाशुपत-वेदारण्यकाख्येषु चतर्षु मध्ये पञ्चरात्रं विशिष्यत इत्युक्तिर्विलक्षणा दृश्यते। न हि नाम्नोल्लिखितेषु मध्ये अनुल्लिखितस्य वैशिष्ट्यवचनं लोके दृष्टम् । अतः साङ्ख्यादिषु परस्परभिन्नेषु चतुर्षु वेदारण्यकमेव विशिष्यत इति वक्तव्ये वेदारण्यकशब्दं विहाय पञ्चरात्रशब्देन वेदारण्यककथनं वैशम्पायनस्यैतत् ज्ञापयति यत्

पञ्चरात्रं च वेदाश्च विद्यैकैव द्विधेयते। इति।

परस्परवाचकशब्दविनिमयक्षमत्वेन वेदपञ्चरात्रयोरैकार्थ्यं वैशम्पायनाभिप्रेतमित्यत्र ध्वन्यते। अतो न वेदभेदशङ्का पञ्चरात्रे कर्तव्या। वेदो ऽपौरुषेयः पञ्चरात्रं तु पौरुषेयमिति शब्दतः परं भेदोऽवशिष्यते।।

卐

Glimpses from

Saiva Āgama

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परमोक्षनिरासकारिकारीत्या संक्रान्तिवादपरिशीलनम्

डा. एस् . एल् . पि. आञ्जनेयशर्मा

उपोद्घातः

श्रीसद्योज्योतिश्शिवाचार्याः सिद्धान्तशैवे प्रमाणभूताः परमोक्षनिरासकारिका-भोगकारिका-मोक्षकारिकाः निर्माय मोक्षविषये परमतनिराकरणपूर्वकं स्वमतं स्थापितवन्तः[1]। तत्र रामकण्ठ-अघोरशिवाचार्याभ्यां वृत्तिः प्रणीता। एताभ्यां मूलकर्तुराशयः सम्यक् विवृतः। तथापि प्राचीनकाले निर्मिताः अतिसंक्षिप्ताः पठनपाठनादिसंप्रदायपरिच्युताः एते ग्रन्थाः तत्र तत्र मुद्रिताः अपि अपपाठसहितास्सन्तः दुरवबोधाः सन्ति। अतः पाण्डिचेरीस्थायाः E.F.E.O संस्थायाः इदानीन्तनाध्यक्षेण डा. डोमिनिक् गुडाल् महोदायेन, डा. अलेक्स् वाट्सन् महोदयेन इंग्लण्ड्देशीयेन मया च गतवर्षे परमोक्षनिरासकारिकावृत्तेः पाठसम्पादन-आङ्गलानुवादादिभिः नूतनसंस्करणसम्पादनाय अध्ययनमारब्धम्। तत्संबन्धेन गृहीतस्य कस्यचित् विषयस्य प्रस्तावः अत्र क्रियते।

श्रीसद्योज्योतिश्शिवाचार्यैः परमोक्षनिरासकारिकासु मोक्षविषये अष्टादशाधिकमतानि प्रतिपादितानि दूषितानि च। तत्र पञ्चदशमतानि साङ्ख्यादि-दर्शनान्तरसम्बन्धीनि। त्रीणि तु समानतान्त्रिकाणि शैवागमैकदेशिसम्बन्धीनि। तेषु संक्रान्तिवादः शैवागमैकदेशिभिः पाशुपतैः प्रतिपादितः। अत्र खण्डनाय यथा तन्मतानुवादः कृतः तादृशः प्रकारः, तदीयग्रन्थेषु उपलभ्यमानेषु न दृश्यते इति वदन्ति अभियुक्ताः। अस्तु। तथापि परमोक्षनिरासकारिकारीत्या संक्रान्तिवादः तत्खण्डनं च यथाशक्ति प्रस्तूयते।

संक्रान्तिवादिनामाशयः

आनादिमलावरणात् पुरुषाः (= आत्मानः) पशवः सन्तः अल्पज्ञत्व-अल्पकर्तृत्वादिभिः सहिताः इच्छोपघातादिना दुःखमनुभवन्तः सन्ति। यदा परमेश्वरानुग्रहवशात् दीक्षां प्राप्य मलविनिर्मुक्ताः भवन्ति तदा पशवो ऽपि परमेश्वरसमाः भवन्ति। एवं परमेश्वर (शिव) समत्वमेव मोक्षः। तच्च समत्वं शिवगुणसंक्रान्त्या भवति। तथाहि, यदा पशुः शिवानुग्रहवशात् निर्वाणादिदीक्षां लभते तदा ईश्वरस्थाः सर्वज्ञत्व-सर्वकर्तृत्वादयः गुणाः अल्पज्ञत्वादिविशिष्टं पुरुषं (पशुं) संक्रामन्ति। तेन अयं पशुरपि सर्वज्ञत्वादिगुणविशिष्टः सन् शिवसमो भवति। यथा अध्यापनकाले अध्यापकस्य ज्ञानं शिष्यं संक्रामति तेन शिष्यः स्वाध्यापकसमज्ञानवान् भवति तथैव शिवगुणसंक्रान्त्या पशुः शिवसमो भवति। एकत्र स्थितं वस्तु अन्यत्र संक्रामति इत्यत्र बहूनि उदाहरणानि सन्ति। एकस्मात् केदारात् जलं केदारान्तरे संक्रामति। एवमेव चेतनात् पुरुषात् अचेतने चैतन्यशक्तिः (क्रियाशक्तिः) संक्रामति। यथा-कुम्भकारसमीपवर्तिन्यां मृदि कुम्भकारात् चैतन्यशक्तिः संक्रामति। अन्यथा अचेतने मृदि घटीभवनक्रिया नोपपद्यते, यदि उपपद्यते तदा कुम्भकारग्रहणात् प्रागपि सा क्रिया जायेत । परन्तु तथा न दृश्यते। अतः यदा चेतनः अचेतनं प्रवर्तयति तदा चेतनात् अचेतने चैतन्यशक्तिः संक्रामति इति अङ्गीकर्तव्यम् । प्रकृते च, परमेश्वरानुगृहीते पशौ परमेश्वरात् सर्वज्ञत्वसर्वकर्तृत्वशक्तिः संक्रामति पूर्वोक्तदृष्टान्तबलात् इत्येवं स्वीकारे बाधकं किमपि नास्ति।

'शिवगुणसंक्रान्त्या एव शिवसाम्यं किमिति स्वीक्रियते ? सर्वज्ञत्वादयः शिवगुणाः पश्ववस्थायामपि सन्त्येव। ते एव मुक्तावस्थायामभिव्यज्यन्ते। एवमभिव्यक्तैः सर्वज्ञत्वादिभिः मुक्तः शिवसमो भवति ' इति कुतो नाङ्गीक्रियते? इति चेत् - अत्र बाधकस्य सत्त्वात् । तथाहि, यत्र अभिव्यक्तिः, तत्र अभिव्यक्तेः प्राक् उत्तरं च वस्तुनः एकमेव रूपं भवति। यथा- अन्धकारस्थघटस्य रूपं दीपेन अभिव्यक्तेः प्राक् उत्तरं च एकविधमेव प्रत्यभिज्ञायते परन्तु, मुक्तिदशातः प्राक् ते अल्पज्ञत्व- अल्पकर्तृत्वादिरूपेण, तदुत्तरं च सर्वज्ञत्वसर्वकर्तृत्वादिरूपेण भवन्ति इति अनुभवतः शास्त्राच्च ज्ञायते। एवमभिव्यक्तेः प्राक् उत्तरं च भिन्नरूपत्वेन ज्ञायमानत्वमेव अभिव्यक्त्या शिवसाम्यस्वीकारे बाधकम् । अर्थात्, मुक्तेः प्राक् पश्ववस्थायामल्पज्ञत्वादय एव आसन् । सर्वज्ञत्वादिशिवगुणाः नासन् । मुक्तिदशायान्तु सर्वज्ञत्वादयः गुणाः श्रूयन्ते। ते च संक्रान्तिं

विना न संभवन्ति इति संक्रान्त्या शिवसाम्यं स्वीकार्यम् ।

न च पूर्वं विद्यमानाः अल्पज्ञत्वादयः गुणाः एव सर्वज्ञत्वादिरूपेण मुक्तौ परिणमन्ति इति वाच्यम् , परिणामितास्वीकारे विनश्वरत्वप्रसङ्गात् । पुरुषस्य गुणाः अनित्याः विनाशवन्तः इति स्वीकरणम् अपसिद्धान्तः, गुणानां नाशे गुणिनोऽपि नाशप्रसङ्गात् ।

न च मुक्तिकाले पूर्वमसन्तः सर्वज्ञात्वादिगुणाः पुरुषे उद्भवन्ति इति वाच्यम् , उत्पन्नस्य विनाशावश्यंभावेन पूर्वोक्तदोषतादवस्थ्यात् । अतः मुक्तिकाले परमेश्वरगुणाः मुक्तपुरुषं संक्रामन्ति इति, तेन मुक्तिकाले पशुः शिवसमो भवति इति एवं शिवसाम्यमेव मोक्षः इति स्वीकार्यम् इति च संक्रान्तिवादिनामाशयः ।

एतेषामभिमतः अनुमानप्रयोगः एवमूहितुं शक्यते [2] -

(पक्षः=) मुक्तपुरुषगताः सर्वज्ञत्वादयः गुणाः, (साध्यम्=) तदनुग्रहीतुः ईश्वरात् संक्रान्ताः, (हेतुः=) तदनुग्रहात् प्राक् असत्त्वे सति तत्कालवृत्तित्वेन श्रूयमाणत्वात् ।

(व्याप्तिः) ये यदनुग्रहपूर्वकाले असन्तः यदनुग्रहकाले तद्वृत्तित्वेन अनुभूयमानाः भवन्ति ते तस्मात् तत्र संक्रान्ताः (मन्तव्याः) ।

दृष्टान्तः- १.शिष्ये ज्ञानसंक्रान्तिः, २.पुण्यपापसंक्रान्तिः, ३.दीपशिखासंक्रान्ति, ४. तदानीमुत्पन्ने गवि गोत्वसंक्रान्तिः, ५.केदारवारिणः केदारान्तरे संक्रान्तिः, ६.चिच्छक्तेः अचेतने संक्रान्तिः, ७.पटे कस्तूरिकामोदसंक्रान्तिः, ८.दीपप्रकाशसंक्रान्तिः[3]

तथा च शिवगुणसंक्रान्त्या मुक्तपुरुषः शिवसमो भवति। एवं शिवसाम्यमेव मोक्षः इति संक्रान्तिवादिनामभिप्रायसारः।

परमोक्षनिरासकारिकाकाराशयः

सिद्धान्तशैवास्तु वदन्ति - सर्वज्ञत्वादिगुणाः सर्वेष्वपि पुरुषेषु सर्वदा (मुक्तेः प्रागपि) सन्त्येव। तथापि यावत् पुरुषाः मलावरुद्धा भवन्ति तावत् ते गुणाः अन्धकारावृतघटा इव न अभिव्यज्यन्ते। यदा दीक्षादिना सः मलावरोधः (तत् मलावरणम्)

निवृत्तः भवति तदा पुरुषेषु सर्वज्ञत्वादिगुणाः अभिव्यक्ताः भवन्ति। एवं पूर्वं सतामेव सर्वज्ञत्वादिशिवगुणानामभिव्यक्त्या यत् शिवसाम्यं भवति स एव मोक्षः इति सिद्धान्तशैवानां श्रीसद्योज्योतिश्शिवाचार्यादीनामाशयः।

संक्रान्तिवादिनामाशयस्य निराकरणम्

(क) अनुमाने दृष्टान्तासिद्धिप्रदर्शनम्

संक्रान्तिवादिभिः ईश्वरगुणसंक्रान्तिसाधने ये दृष्टान्ताः प्रदर्शिताः तेषु यः कोऽपि प्रकृतार्थं न साधयितुं प्रभवति। तथाहि - अध्यापनकाले आचार्यात् ज्ञानस्य संक्रान्तिः इति यत् उक्तम् तन्न साधु, यतः तत्र आचार्यज्ञानसदृशं ज्ञानान्तरं शिष्ये उत्पद्यते इत्येव स्वीकर्तव्यम् , अन्यथा मेषराशेः सूर्यस्य राश्यन्तरे इव गुरोः ज्ञानस्य शिष्ये संक्रान्तौ, मेषराशिः सूर्यरहित इव गुरुः ज्ञानशून्यः भवेत् । तत्तु अनुभवविरुद्धम् ।

एवं, साधुसेवने तेषां पुण्यं साधुनिन्दने तेषां पापं च अन्यत्र संक्रामति इत्यपि अयुक्तम् , तत्रापि पूर्वपुरुषस्थ पुण्य-पापसदृशे पुण्य-पापान्तरे उत्पद्येते इत्येव। अन्यथा पुण्यकार्यविधान- प्रायश्चित्तविधानादेः वैयर्थ्यमापद्येत। एवं दीपात् दीपान्तरस्य उत्पत्तिरेव न संक्रान्तिः, संक्रान्तौ पूर्वस्य नाशप्रसङ्गात् इत्यादि सर्वत्र मन्तव्यम् । गोत्वमिति काचन जातिः नास्ति नैयायिकानामिव। किन्तु गोसादृश्यम् । तच्च न संक्रामति, किन्तु अपूर्वतया तत्र उत्पद्यते। किं च कथंचित् गोत्वसंक्रान्तौ स्वीकृतायामपि प्रकृतोपकारिणी सा न भवति, यतः प्रकृते सर्वज्ञत्वादिगुणसंक्रान्तिः साधनीया, तत्र जातिसंक्रान्तिः न दृष्टान्ततया स्वीकर्तुं शक्यते। गुणसंक्रान्तिः यत्र भवति तदेव दृष्टान्तीकर्तुं शक्यते । तत्तु नास्ति। केदारवारिणः संक्रान्तिस्तु द्रव्यसंक्रान्तिः। पटे कस्तूरिकामोदस्य संक्रान्तिः इति यद्यपि लौकिकाः व्यवहरन्ति। तत्रापि सूक्ष्माणां कस्तूरिकाद्रव्यपरमाणूनामेव पटे संक्रान्तिः, न तु आमोद(गन्ध) मात्रस्य इति तत्रापि गुणसंक्रान्तिः नास्त्येव। चेतनात् अचेतने चैतन्य-(क्रिया) शक्तेः संक्रान्तिः नावश्यकी, यतः सा शक्तिः चेतने एव स्थिता सती अचेतने मृदादौ विकारं जनयितुं समर्था अयस्कान्तमणिशक्तिरिव अयश्शलाकादौ। एतादृशस्थले गुणमात्रं संक्रान्तमिति उपचारेण लौकिकाः व्यवहरन्ति। न तु वस्तुतः गुणसंक्रान्तिः। एवं गुणसंक्रान्तौ दृढतरदृष्टान्तः नास्ति, संक्रान्तिस्वीकारे पूर्वस्य निर्गुणत्वप्रसङ्गात् इति सिद्धम् ।

न च पूर्वाश्रयवर्जनं विनापि संक्रान्तिः क्वचित् दृश्यते। यथा दीपप्रकाशः दीपगुणः दीपमपरित्यज्य अपवरके सर्वत्र संक्रामति, तद्वत् शिवगुणाः शिवमपरित्यज्यैव मुक्तपुरुषं संक्रामन्ति। अतः एतद्दृष्टान्तेन मुक्तौ शिवगुणसंक्रान्तिः सिद्धे साधयितुं शक्यते खलु इति वाच्यम् । दीपप्रकाशस्यापि गुणत्वासंभवात् । यतः निबिडावयवं हि तेजोद्रव्यं दीपः इति प्रविरलावयवं हि तेजो द्रव्यं प्रकाशः प्रभा इत्यादिपदैः व्यवह्रियते इति अभियुक्तैः उच्यते[5]। कथं चित् गुणत्वाङ्गीकारेऽपि एवं पूर्वाश्रयमपरित्यज्य आश्रयान्तरप्राप्तौ न संक्रान्तिः किन्तु प्रसरणमिति व्यवहरन्ति वृद्धाः। प्रकृते, एवं शिवगुणाः मुक्तपुरुषे प्रसरन्ति इति यद्यङ्गीक्रियते तदा शिवगुणानां परिणामित्व (विकारित्व) प्रसङ्गः। गुण-गुणिनोर्भेदाभावात् गुणानां विकारे गुणिनः शिवस्यापि विकारित्वप्रसङ्गः। अतः शिवगुणविषये प्रसरणं वा संक्रान्तिर्वा अङ्गीकर्तुं नैव शक्यते। यतः मुक्तिकाले शिवगुणसंक्रान्तिः न प्रत्यक्षप्रमाणसिद्धा। किन्तु अनुमानेन अनुमानाविरुद्धेन शब्देन वा सा स्वीकार्या। अनुमानं तु व्याप्तिग्रहाधीनम् । व्याप्तिश्च दृष्टान्तसिद्ध्यधीना। महानसादिदृष्टान्तासिद्धौ यत्र यत्र धूमः तत्र तत्र अग्निः इति व्याप्तिः न सिध्यति इति सर्वविदितमेव। प्रकृते, एकस्मात् वस्तुनः गुणाः केवलं अन्यत्र वस्तुनि संक्रामन्ति इत्यत्र दृष्टान्ताभावात् भवत्प्रदर्शित (संक्रान्तिवादिप्रदर्शित) दृष्टान्तानाम् आभासीकरणात् संक्रान्तिवाद्यभिमते अनुमाने दृष्टान्तासिद्धिः दोषः।

(ख) अनुमाने साध्यासिद्धिप्रदर्शनम्

एवं दृष्टान्तासिद्ध्या पक्षे साध्यस्यापि असंभवात् (साध्यासिद्धि) बाधरूपो दोषश्च।

(ग) अनुमाने हेत्वसिद्धिप्रदर्शनम्

मुक्तपुरुषे प्रागसन्तः सर्वज्ञत्वादयः इदानीं मुक्तिकाले यतः श्रूयन्ते ततः ते शिवात् संक्रान्ताः इति कथनमप्ययुक्तम् , मुक्तेः प्रागपि सिद्धपुरुषे सर्वज्ञत्वादिगुणानां सत्तायाः अङ्गीकृतत्वात् , प्रागसत्त्वस्य असिद्धत्वात् । तथाहि- आत्मा चक्षुरादिगोचरो न भवति। अतः सः व्यापको वा अणुर्वा इत्यादिकमपि प्रत्यक्षतः ज्ञातुं न शक्यते। किन्तु यत्र शरीरेन्द्रियादिकं भवति तत्र आत्मा अभिव्यज्यते इति स्वीकार्यम् । एकस्मिन् प्रदेशे शरीरेन्द्रियसत्त्वे यथा आत्मा अभव्यज्यते तथैव प्रदेशान्तरगमनेऽपि सः आत्मा

अभिव्यज्यते। अतः यत्र-यत्र व्यञ्जकम् तत्र तत्र व्यङ्ग्यस्य आत्मनः स्थितिः अनुमीयते। एवं यत्र यत्र आत्मा तत्र तत्र आत्मनः सर्वज्ञत्वादयः गुणा अपि सन्ति इति स्वीकार्यम्, गुण-गुणिनोरभेदात् । अतः आत्मनः तद्गुणानां व्यापकत्वं नित्यत्वं चेत्यादिकं सिद्धम् । पूर्वमेव आत्मगुणानां ज्ञानादीनां सिद्धत्वेऽपि मलाद्यावृतत्वात् ते गुणाः संपूर्णं नाभिव्यज्यन्ते। किन्तु अल्पव्यञ्जकानां चक्षुरादीनां सान्निध्यात् ते गुणाः ज्ञानक्रियाशक्त्यादयः अल्पमेव अभिव्यज्यन्ते पशववस्थायाम् । यदि चक्षुरादीनां सिद्धाञ्जनादिकमुत्तेजकं संयोज्यते तदा तद्धेतुका ज्ञानशक्तिः अपि अधिका दृश्यते। एवं स्थिते मुक्तिकाले शिवानुग्रहरूपस्य अतिमहतः व्यञ्जकस्य सद्भावात् पश्वात्मनामपि मलावरणस्य सर्वस्य निवृत्तत्वात् संपूर्णा ज्ञानक्रियाशक्तिः अभिव्यज्यते। तेन शिवसमो भवति। अतः प्राक् सतः गुणस्य अभिव्यक्त्या शिवसाम्यस्य संभवात् तत्र दोषः कोपि नास्ति। न च सर्वज्ञत्वादिशिवगुणानां प्रागपि सत्त्वे मुक्तेः प्रागपि तेषामनुभवः स्यात् इति वाच्यम् अन्धकारेण घटादेरिव सर्वज्ञत्वादेः तदा मलेन आवृतत्वात् मुक्तेः प्राक् तदनुभवस्य आपादयितुम् अशक्यत्वात् । अतः सर्वज्ञत्वादीनां प्रागसत्वात् मुक्तिकाले एव श्रूयमाणत्वात् तदन्यथानुपपत्त्या मुक्तिकाले शिवगुणानां संक्रान्तिः स्वीकार्या इति वादोऽप्यपास्तः।

न केवलं गुणानाम् , किन्तु गुणिनः अपि संक्रान्तिः इति वादस्य दूषणम्

यदि सर्वज्ञत्वादिगुणविशिष्टः ईश्वरांश एव मुक्तपुरुषं संक्रामति न केवलं गुणः इत्युच्यते तदपि न युक्तम् । तथा सति ईश्वरे अनेके अंशाः सन्ति इति, एकैकोऽपि अंशः सर्वज्ञत्वादिगुणविशिष्टः इति एकैकांशस्य तत्तन्मुक्तपुरुषे संक्रान्तौ अपि ईश्वरस्य विनाशो न भवति इत्यादिकं दृष्टविरुद्धं बहु कल्पनीयमिति महत् गौरवं स्यात् । किं च ईश्वरांशस्य संक्रमेऽपि पूर्वं पशुगुणाः तथैव सन्तीति सः पुरुषः असर्वज्ञः एव भवेत् । किंच ईश्वरस्थ एव गुणः पुरुषं प्रविष्ट इत्युक्ते मुक्तः पुरुषः पिशाचग्रस्त इव अस्वतन्त्र एव स्यात् न तु स्वतन्त्रः। किं च एतादृशो मोक्षः केवलं शिवसम्बन्धी एव न तु पुरुषसम्बन्धी। अतः पुरुषः मुक्तः इति व्यवहारानुपपत्तिः। अभिव्यक्त्या शिवसाम्यं मोक्षः इति स्वीकारे तु शिवानुग्रहात् मुक्तिर्जाता इति कृत्वा शैवः (शिवानुग्रह कृतः) मोक्षः इति, पुरुषस्य गुणाः सर्वज्ञत्वादयः अभिव्यक्ताः सन्तः पुरुषं मुक्तिभाजमकुर्वन् इति कृत्वा पौरुषो मोक्षः, पुरुषः मुक्तः इति च व्यवहारः सङ्गच्छते। अतः संक्रान्त्या शिवसाम्यमङ्गीकृत्य तस्य

मोक्षत्वस्वीकारः न युक्तः। किन्तु अभिव्यक्त्या शिवसाम्यमाश्रित्य तस्य मोक्षत्वस्वीकारः एव युक्तः इति सिद्धान्तशैवानां श्रीसद्योज्योतिश्शिवाचार्यरामकण्ठादीनामाशयः।

एतेषामभिमतः प्रत्यनुमानप्रयोगः

(पक्षः=) सिद्धपुरुषगताः सर्वज्ञत्वादिगुणाः, (साध्यम् =) मुक्तिकाले तत्रैव अभिव्यक्ताः,

(हेतुः=) तत्र विद्यमानत्वे सति व्यञ्जकसामग्रीसमानकालीनावरकाभाववत्त्वात्।

(व्याप्तिः=) ये यत्र विद्यमानास्सन्तः व्यञ्जकसामग्रीसमानकालीनावरकाभाववन्तः ते तत्र अभिव्यक्ताः (मन्तव्याः)।

(दृष्टान्तः=) यथा अन्धकारस्थाः घटादयः दीपानयनकाले केवलमभिव्यज्यन्ते न तु अपूर्वतया उत्पद्यन्ते नापि अन्यतः तत्र संक्रामन्ति तथा।

उपसंहारः

एवं च मुक्तिकाले 'शिवगुणाः सर्वज्ञत्व - सर्वकर्तृत्वादयः सिद्ध (मुक्त) पुरुषं संक्रामन्ति, तेन पुरुषे शिवसाम्यं भवति, एतादृशं शिवसाम्यमेव मोक्षः' इति वादः न समीचीनः प्रमाणविरुद्धश्च इति सिद्धम्। 'प्रागपि पुरुषे विद्यमानाः सर्वज्ञत्वादिशिवगुणाः मुक्तिकाले शिवानुग्रहवशात् तत्र अभिव्यज्यन्ते। ज्ञानयोग-तपश्चर्या-दीक्षादीनान्तु पुरुषे पशववस्थायां विद्यमानस्य मलावरणस्य निवर्तनमात्रोपयोगित्वमेव न अन्यत्र' इति सिद्धान्तशैवानां पक्षः एव समीचीनः प्रामाणिकश्च इति च सिद्धम्।

उपयुक्ताः ग्रन्थाः

१. परमोक्षनिरासकारिकावृत्तिः,

२. मोक्षकारिकावृत्तिः,

३. भोगकारिकावृत्तिः,

४. शैवपरिभाषा,

५. ब्रह्मसूत्रशाङ्करभाष्यम्.

End Notes

1. क्रीस्तोः परं सप्तमशतकप्रान्तवर्तिनः श्रीसद्योज्योतिश्शिवाचार्याः रौरव-सूत्रसंग्रहाख्यमूलग्रन्थविवरणपरतया कारिकारूपेण वृत्तिग्रन्थान् निर्मितवन्तः। ते एव भोगकारिका-मोक्षकारिका- परमोक्षनिरासकारिकादिनाम्ना प्रसिद्धाः। एते प्रकरणग्रन्थाः सिद्धान्तशैवशास्त्रे। वृत्तिकृता रामकण्ठेन स्ववृत्तौ तत्र तत्र कारिकाकर्ता वृत्तिकृन्नाम्ना निर्दिष्टः। अतः रौरवसूत्रसंग्रहात्मके मूलग्रन्थे कारिकारूपेण वृत्तिं कृतवन्तः एते आचार्याः इति भाव्यते।

2. अत्र संक्रान्तवादरीत्य सिद्धान्तशैवरीत्या च अनुमानप्रयोगः तत्तद्ग्रन्थानुसारेण ऊहितः। न तु तद्ग्रन्थे निर्दिष्टः। एवं तदा तदा विषयप्रतिपादने सौकर्यादिलिप्सया स्वातन्त्र्यं स्वीकृतं मया।

3. अत्र संक्रान्तिवादिना बहवो दृष्टान्ताः ग्रन्थे प्रदर्शिताः तेषां स्वतः स्पष्टत्वात् अत्र विवरणं न दत्तम् । अपेक्षितस्थले मूलग्रन्थ एव द्रष्टव्यः।

4. ब्रह्मसूत्रशाङ्करभाष्ये द्वितीयाध्याये तृतीयपादे उत्क्रान्तिगत्यधिकरणे व्यतिरेको गन्धवत् इति सूत्रे कुसुमादिषु, गन्धस्य उपलब्धेः गन्धमात्रस्य गन्धवद्द्व्यादन्यत्र वृत्तिः =संक्रान्तिः, यथा स्वीक्रीयते तथैव अणोरपि सतः जीवस्य चैतन्यगुणः जीवादन्यत्त (=सर्वत्र देहे) संक्रामति इति स्वीक्रियते। तेन सर्वाङ्गीण शैत्योपलब्धिः समर्थयितुं शक्यते। तत् किमर्थमात्मनः विभुवं स्वीकार्यम्? इति शङ्कासमाधानावसरे गुमत्वात् रूपादिवत् आशयविशेषानुपपत्तिः इत्युक्तम् । यथा रूपादिकं गुणत्वात् स्वाश्रयद्रव्यात् अन्यत्र न स्थातुं शक्नेति तथैव चैतन्यगुणः स्वाश्रयात् अन्यत्र स्थातुं न प्रभवति इति तद्वाक्येन सूचितम् ।

एवं तत्रैव अधिकरणे तद्गुणसारत्वात्तु .. इति सूत्रे ... न च अणोः गुणव्याप्तिरुपपद्यते, गुणस्य गुणिदेशत्वात् । गुणत्वमेवहि गुणिनमनाश्रित्य गुणस्य हीयेत ।...... गन्धोऽपि गुणत्वाभ्युपगमात् स्वाश्रय एवं संचरितुमर्हति, अन्यथा गुणत्वहानिप्रसङ्गात् इत्युक्तम् । अत्रापि स्फुटमेव केवलगुणस्य गुणिद्रव्यात् अन्यत्र संचारो न भवति इति।

5. ब्रह्मसूत्रशाङ्करभाष्ये उत्क्रान्तिगन्तधिकरणे एव व्यतिरेको गन्थवत् इति सूत्रावतरणिकायां लिखितमस्ति - कथं पुनः गुणो गुणिव्यतिरेकेण अन्यत्र वर्तेत नहि पटस्य शुक्लो गुणः पटव्यतिरेकेण तेजोद्रव्यं प्रदीपः प्रविरलावयवं तेजो द्रव्यमेव प्रभा..... इति।

Text Critical Awarness and the Canon of the Śaiva Siddhānta

Dr. Dominic Goodall

What I intend to do below is to speak about text-criticism and its importance. I intend to do this precisely because I think that this is a subject that, strangely, does not appeal to a lot of people and yet it is essential to a historical awareness of what we study.

I want to show you first an image, which may be familiar to you all, of Sadāśiva, who is the central deity of the Śaiva Siddhānta, the deity who is to be worshipped, enthroned on a lotus inside oneself and inside the *liṅga* whenever the *liṅga* is woshipped (see the plate of Sadāśiva, west Bengal, c. 1100, given by PAL 1997:21). At first you may say that he looks exactly as you would expect, except perhaps that one cannot actually count all five of his heads, but one knows them to be there. In all variants of his visualisation Sadāśiva 'is consortless, white, ten-armed, five-faced and benign'. [1] In older images it is common not actually to show the fifth, upper-most face, a practice reflected in the *dhyānas* and in the iconometrical accounts of the texts. [2] As for the arms, you may be aware that there is huge variation in the prescriptions of what Sadāśiva should hold in his hands. It is simply so common to find this variation, both in images and in textual descriptions, that it

has no bearing on the identification and significance of the image. It appears, in short, to be an area of confusion and it is not uncommonly supposed that there are no standards governing what is held in the arms.

But in fact there are standards in this visualisation, one of which, which SANDERSON (Purpose and Meaning in Ritual, Lecture 2,24.1.94, Handout, p.1) has identified in *Viṣṇudharmottara* 3.48:1-20, *Netratantra* 9:19c-25b and the *Śarvāvatāra* [Bodleain Library MS Stein Or.d.48(i), f.8v], is a Kashmir standard, according to which the arrangements of implements is as follows: on the right: trident, blue lotus, arrow, rosary, cudgel; and on the left: shield, mirror, bow, citron, water-pot. [3]

Apart from the Kashmirian standard, it is relatively well-known that there was a standard disposition of attributes in eleventh- and twelfth-century Bengal. [4] This is in fact, of course, the visualisation I have shown you in an image. Back in 1933, a certain H. MISHRA correctly identified these images and was able to find three textual descriptions that tallied. As he pointed out, this is the second, alternative disposition of attributes given in *Kāmikāgama, pūrvabhāga* 4:334c-335b; [5] it is that of a Siddhānta influenced *Śivārcana* in the *Garuḍapurāṇa* (I.23:55-6) and it follows the instructions given for *Sadāśivasthāpana* in *Kāmikāgama, uttarabhāga* 43:3-4 (where unlike in the *uttarabhāga,* this is the only disposition mentioned). We may add that it is also taught by the *Vijayottarasaṃhitā* (55-7).

What has for a long time not been clear was that this is in fact by far the most common arrangement of *āyudhas* in mainstream Śaiva Siddhānta. The widely available edition of a major *paddhati,* the *Kriyākāṇḍakramāvalī* of Somaśambhu, more popularly known as the *Somaśambhupaddhati* has a textual corruption which has masked this fact. Again this has been pointed out by SANDERSON (forthcoming, fn. 144). And a second major *paddhati,* one which has very wide currency in South India, namely the *Kriyākramadyotikā* of Aghoraśivācārya has exactly the same corruption.

The passage in question (*Somaśambhupaddhati* III 58c-59 in BRUNNER 1963), as read in the Kashmirian edition (verses 172c-73), is as follows:

> *śaktyabhīśūlakhaṭvāṅgavaravyagrakarāmbujam*
> *dakṣiṇato 'tha vāmasthair ḍamaruṃ bījapūrakam*
> *nāgākṣasūtraṁ nīlābjaṁ bibhrāṇaṃ pañcabhiḥ karaiḥ*

I give the variants of the following sources: N_1 = Nepalese palm-leaf manuscript (Cambridge MS Add. 1406, f. 8v); KSTS = Kashmir Series of Texts and Studies edition (172c-173); PIFI - Pondicherry edition of BRUNNER (1963); KKD = unmarked quotation (p. 98-99) in the *Kriyākramadyotikā: APP* = unmarked quotation (IFP T. 1056 p.244) in the *Ātmārthapūjāpaddhati** (C16th) Vedajñāna II.

• *śaktyabhī°*] KSTS; *śaktibha°*N_1 ; *śaktyasī°* PIFI, *KKD, APP* • *dakṣiṇato 'tha vāmasthair*] N_1; *dakṣinato 'tha*

vāmansthaṃ KSTS; *dakṣiṇe vāmahaste tha* PIFI; *dakṣiṇe to 'tha vāmasthair KKD; daṣiṇedatha vāmasthai APP sūtraṃ nīlābjam PIFI, KKD; °sūtranīlabjaṃ* N_1; *sūtraṃ līlabjam KSTS; °sūtre nīlābjaṃ APP*

Now the widely available South Indian editions of Somaśambhu's *paddhati* and of Aghoraśiva' s *Kriyākramadyotikā* read here *śaktyasīśūlakhaṭvāṅga,* replacing, in other words, *abhī,* the *abhayamudrā,* with the word *asī,* which most people spontaneously assume means 'sword' , but which I think may actually be an *apaśabda:* the widely attested form is *asi,* which would in this place in the verse be unmetrical.

I think that it becomes at once clear to everyone, having seen the Bengal sculptures, and being aware of the parallels in the *Kāmika* and the *Vijayottarasaṃhitā,* that Somaśambhu wrote *abhī* and not *asī,* particularly since North Indian sources from both Kashmir and Nepal support it.

One might still legitmately ask whether Aghoraśiva in the *Kriyākramadyotikā* intended *abhī* or *asī.* He wrote, after all, a century and a half after Somaśambhu and in the South rather than in the North. Might his text have been written after the corruption *asī* had already been introduced ? Here too, we can be morally certain that he actually had the correct reading *abhī.* We find exactly the same distribution of attributes in two works of his exact contemporary, a South Indian living in Benares called Jñānaśambhu: I refer to his *Śivapūjāstava* (verse 24) and to his monumental and unpubhlished *Jñānaratnāvalī* (GOML MS R 14898, in particular p.88, and Mysore MS P 3801, f. 70). Furthermore, Aghoraśiva himself, in another work, the

unpublished *Pañcāvaraṇastava* (which we are now editing), plainly gives this visualisation with the *abhayamudrā.*

Now here, I think, is a clear case upon which not many people would disgree. It is a case of the application of common sense to a textual problem. We find here a classical situation in which a few closely related sources all share a particular reading (in this case a group of South Indian manuscripts of the *Somaśambhupaddhati,* and the editions that derive from them, as well as two later South Indian *paddhatis* that copy a huge body of their material from the *Somaśambhupaddhati).* But when we look at the testimony of extremely distantly related sources, ones that we would not expect all to group together because of the distances in time and place between them, we find another widely shared ' reading' . Here the very distant sources are : the Kashmirian manuscripts of the *Somaśambhupaddhati,* the Nepalese manuscripts of the *Somaśambhupaddhati* a group of sculptures from Bengal of the eleventh and twelfth centuries, and some much less frequently copied South Indian ritual texts belonging to the same text-tradition. viz the works of *Jñānaśambhu*, Aghoraśiva' s *Pañcāvaraṇastava* and the *Kāmikāgama.* Such very disparate sources cannot have the same reading here because they have contaminated each other, and it is just too improbable that they share it because of coincidence. We are forced therefore to conclude that the reason why they agree is that they all share the 'truth' on this point.

Many text-critical problems are of exactly this nature, but I think that, for the reason that they often do not relate to such concrete and visible things, it is much more difficult to think logically about them.

My theme today, as you will I hope have gathered, is the inescapable necessity of text-criticism for reading any and every work of the Śaiva Siddhānta. By text-criticism I mean here essentially two things: one is developing a sense of how textual transmission works, which means consulting all relevant sources, including manuscripts and parallel passages, and the second is applying that sense to deciding how to determine the text of whatever one reads.

The example I started with concerned a small detail in a well-known text that has been transmitted at both extremities of the Indian subcontinent, for which we have North and South Indian editions, and whose text is actually, in the main, rather 'clear'. By this I mean that one can pick up any edition of the text and get a general idea of the nature and content of the text without fighting through pages of corruption.

But of the very small number of published works of the Śaiva Siddhānta, many of them are simply unreadable in large tracts. Let me cite you just a couple of specimen verses from the Devakottai edition (1932), based on Grantha manuscripts, of the *Kiraṇatantra* (58:27-8):

utpāto vividhaḥ proktaḥ sāmānyo 'pi viśeṣataḥ
sāmānyo jatusaṃyogād dahanaṃ karma ucyate
samādhibhāvanāntasthā na jarāsvanvitā bhavan
sāmānyo 'py upayujyeta sadāsau dhāraṇā yajet

Now even if I tell you the context, namely that this is from a description of Śaiva yoga, it would be difficult to get sense from this. But even if I were to give you the whole chapter,

I think that it would be actually impossible for anyone to explain these two verses in the way their author intended them. If we add, however, the readings of a couple of distant sources, one a tenth-century Nepalese manuscript and the other a c.17th century Nandināgarī one from Karnataka, the verses suddenly become, if not actually problem-free, certainly comprehensible:

udghāto dvividhaḥ proktaḥ sāmānyo 'tha viśeṣakaḥ
hastena jānusaṃyogabhramān mātrā bhavaty atha
tābhir dvādaśabhis tāla udghātas tacchatād bhavet
sāmānyo 'py upayujyeta sadāsau dhāraṇā jayet

• udghāto dvividhaḥ] M^{y}; udghāto vividhaḥ N_1; utpāto vividhaḥ E_D • *'tha* viśeṣakaḥ] conj; nyo viśeṣataḥ N_1; tha viśeṣataḥ M^{y}; pi viśeṣataḥ E_D • hastena jānusaṃyogabhramān mātrā bhavaty atha] M^{y}; sāmānyo jānusaṃyogaḥ bhraman tālā bhavaty atha N_1; sāmānyo jatusaṃyogād dahanaṃ karma ucyate E_D • tābhir dvādaśabhis tāla udghātas tacchatād bhavet M^{y}; tābhir dvādaśabhir mātrā hy udghātas tat sphuṭo bhavet N_1;samādhibhāvanāntasthā na jarāsvanvitā bhavan E_D • sadāsu dhāraṇā jayet] *conj.;* sadā sādhāraṇaṃ japet N_1; sadāsau dhāraṇā jape M^{y}; sadāsau dhāraṇā yajet E_D

"*Udghāta* is of two types: ordinary and special. Now a *mātrā* is [measured] by circling the knee with the hand. A *tāla* is made up of twelve of these; an [ordinary] *udghāta* is [measured] by a hundred of those. [This] ordinary type should be used. Invariably he will [then] conquer the fixations".

The passage, it turns out, is about restraining one' s

breath, counting the time, and then experiencing *udghāta,* an eruption of the breath. Who could have understand that from the only edition that there is of this part of the text? No one, I believe. And it is my opinion that very large parts of the *Kiraṇa* are printed in just such a fashion. The fabric of the text has been worn into tatters of near gibberish. And there are other printed texts which, in my view, are not much better than the *Kiraṇa:* the *Kāraṇa,* the later chapters of the *Svāyambhuvasūtrasaṅgraha* (those not covered in FILLIOZAT 1994), and the *Suprabheda* too are in parlous state. You cannot simply open such books and expect to be able to read them from cover to cover. Recourse to manuscripts is, in short, essential. So too is reading with a text-critical awareness, a sense of what is and what is not possible in transmission.

The case is even more obvious in the case of the many early works that survive in manuscript but have not been printed at all, such as the *Pārameśvara,* the *Mohacūḍottara,* the *Mayasaṅgraha,* the *Parākhya* (now in fact just published: see Goodall 2004), the six works belonging to the *Niśvāsatattvasaṃhitā,* and recensions of the *Kālottaratantra* in 50, 100, 200, 700, 1300, and 6000 verses (for references to manuscripts of these texts, see the bibliograhies of Goodall 1998 and 2004).

It should also be obvious in the case of the *Sarvajñānottaratantra,* of which three conflicting editions have now appeared, all covering the same very small portion of text, the so-called *vidyāpāda.* These are the Devakottai edition of 1923 and the Adyar edition of 1998 and the Tanjore edition of 1933.[6] In the Devakottai and Adyar editons, verses 7 through

26 of the first chapter, which constitute a discussion on refutation of the view that initiation really transforms the soul, are also to be found in the *Sūtasaṃhitā*.[7] Could it be that the *Sūtasaṃhitā* has borrowed from the *Sarvajñānottaratantra* ? In fact not. From Verses 7-26 are absent from every manuscript of the *Saravajñānottaratantra* that I have examined. These verses are not in the tenth-century Nepalese manuscript, they are missing from the text commented upon by Aghoraśiva in the twelfth-century, they are not in any of the South Indian manuscripts I have traced so far, and they are not in the independent and far superior partial edition of BRAHMĀNANDASVĀMIN published from Tanjore in 1933. [8] Plainly most of this passage is interpolated. These verses do not belong to the text, but have been inserted into it. In this case, they radically alter the flavour of the text.

In the originally intended text, brief reference is made to initiation, *nirvāṇadīkṣā,* and to the fact that it irreversibly transforms the soul, who is compared to copper turned by alchemy into gold. The new text, however, has a long discussion and refutation of the view that initiation really transforms the soul. The result is that the reader is hopelessly confused: does the *Sarvajñānottaratantra* want us to believe in *dīkṣā* or does it not?

To answer the question, we have to think text-critically; we must turn to other manuscript sources, ideally rather distantly related ones, and we find indeed that the *Sarvajñānottaratantra,* insipte of its non-dualist leanings, unequivocally supports the old notion that *dīkṣā* really is the means to salvation.

CONCLUSION

With these three tantric examples, drawn from the fields of iconography, yoga and doctrine, I have attempted to persuade you of something I firmly believe, that for truly understanding any branch of Śaiva Saiddhāntika literature, indeed for truly understanding any *tantra*, with a tiny handful of exceptions, such as that of the relatively well-edited *Mṛgendrāgama,* every reader must address the manuscript sources. I believe, by the way, that the same is true of many other domains of which I have much less experience, for instance the history of the Pāñcarātra. One day, when more and better editions have been published, it may be possible to study the historical development of the Śaiva Siddhānta from printed texts, but that point has not yet, in my opinion, been reached.

I understand that text-critical work with manuscripts can seem terribly dull to many people, for they believe that it is so absorbing and time-consuming that it prevents one from considering the ideas and the messages of the texts. But it is my conviction that at present it is not really possible to have access to the ideas of the oldest tantras without studying manuscripts.

Résumé

Although a very large body of material belonging to the Śaiva Siddhānta survives, and although many people still profess to follow this religion, it is remarkable how much of the true variety (in matters of ritual, mantra, doctrine) of the most ancient forms of the religion is not reflected in what has been printed to date. This is partly because

1. many of the surviving texts remain to be published,

2. and because much of what has been published is in fact unintelligible or distorted as printed.

Here I present just a handful of clear cases where minor corruptions and more serious distortions can be cleared up by recourse to surviving manuscripts and sculptures. Text-critical and historical awareness, as well as an openness to what can be learnt from other disciplines, are clearly helpful for understanding the developments of Śaiva religion.

WORKS CONSULTED

Abbreviations

EFEO Ecole Française d'Extrême-Orient ('French Research School of the Far-East')

GOML Government Oriental Manuscripts Library, Madras

IFI Institut Français d'Indologie (misnomer used in old publications)

IFP Institut Français de Pondichéry/French Institute of Pondicherry

T Transcript

Manuscripts

ĀTMĀRTHAPŪJĀPADDHAṬI of Vedajñāna II. IFP MSS T. 282 and T. 321, T. 371, T. 795, paper transcripts in Devanāgrī.

KIRAṆA For an account of the manuscripts sources consulted of this work, see GOODALL 1998: 1xxxiv-ciii.

KRIYĀKĀṆḌAKRAMĀVALĪ of Somaśambhu. Cambridge University Library MS Add. 1406 Palm-leaf, old Bengali script.

JÑĀNARATNĀVALĪ of Jñānaśiva. GOML MS R 14898 and its apograph IFP MS T. 231, as well as pp. 13-60 of IFP MS T. 106 (the latter giving the text of what is probably a manual based upon the JÑĀNARATNĀVALĪ, for see GOODALL 2000:209,fn. 11), paper transcripts in Devanāgarī. Also Oriental Research Institute, Mysore, MS P. 3801. Palm-leaf manuscript in Nandināgarī script.

SARVAJÑĀNOTTARATANTRA National Archives of Kathmandu MS 1-1692. Nepal-German Manuscript Preservation Project Reel No. A 43/12. Palm-leaf, early Nepalese 'Licchavi' script. Also IFP T. Nos.334, 760, paper transcript in Devanāgarī.

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End Notes

1. There are in fact occasional exceptions to this general rule which I pass over here. In the Kerala tradition of the Śaiva Siddhānta, for example, Sadāśiva is given only one face and four hands, in which he holds a rosary, skull bowl, trident and skullstick (*Prayogamañjarī* 16:50-52). And in a post-twelfth-century scripture called the *Suprabheda* he has the multiple heads

(in fact only four are mentioned, but we may assume that the text took ĪŚĀNA to be invisible) and the standard ten arms, but, exceptionally, one is to visualise also sitting on his left side, as his consort, the four-armed goddess Manonmanī, who in early Saiddhāntika texts forms part of the lotus throne but is never the consort of the diety (*Suprabheda, vidyāpāda* 1:43ff, p.318). A representation of just such a "married" Sadāśiva is to be found in a later (perhaps 16th- century ?) sculpture to the left of the Entrance to Siva's shrine in the Mīnākṣīsundareśa temple in Madurai (just visible in the photograph of Fuller 2003:94).

2. See, e. g. , the account of the *Mṛgendratantra (Kriyāpāda* 3:49-54), which says that he is four-faced, but the 10th- century commentator Nārāyaṇakaṇṭha explains that the fifth face, ĪŚĀNA, is to be there, though unstated.

3. Not all Kashmirian visualisations conform to this pattern: the description, for instance, in *Haracaritacintāmaṇi* 10:203ff, a description of Sadāśiva as he is to be worshipped in the *liṅga* at Vijayeśvara, which is incomplete in that it mentions only five of the attributes to be carried in the ten arms, combines the bow, arrow, pomegranate and the gestures of giving and protection.

4. See, e.g., Plates XIII - XVIII in MITRA 1933 or , much less clearly reproduced, Plates X-XIV in SHARMA 1976. See also plates 77 and 226 in HUNTINGTON 1985 (I am grateful to Proffessor SANDERSON for drawing my attention to these last two and to that of PAL 1997). Here he is ithyphallic and his frontmost pair of hands are held near his chest in what SHARMA calls (1976:10) *vyākhyānamudrā;* the remaining attributes on the right are: *varada, khaṭvāṅga(?), trisūla* and *śūla* and on the left: citron, serpent, *ḍamaru* and lotus/waterlily. But the so-called *vyākhyānamudrā,* as was recognised by MITRA (1933:210-11, 215), appears in fact to consist of the front right hand in *abhayamudrā* held rather close to the front left hand holding an *akṣasūtra.*

5. *prāsādābhayakhaṭvāṅgaśaktiśūlās tu savyataḥ*
   vāme ḍamarusarpākṣamālendīvarapūrakaiḥ

6. The latter two editions also include a text of the so-called *yogapāda;* for the secondariness of the *pāda*-division in the *Sarvajñānottaratantra,* see Brunner 1992:262, quoting SANDERSON, and see GOODALL 1998-1ix-1xiii.

7. Details are presented in GOODALL forthcoming.
8. Of this valuable edition I have no more than xerox copies of pp.7-17 and 22-78, which I acquired in Marburg about ten years ago through the kindness of DR. JAYANDRA SONI (and I would like to find the rest). But I have been able to identify it from the account given by ANAVARATAVINAYAKAM PILLAI (1936 :x and xxv), who notices how different its text is from that of the edition of Devakottai. It is an edition in Devanāgarī of the so-called *yoga*- and *vidya-pādas,* with each verse followed by a Tamil translation.

शैवागमेषु आलयादीनां जीर्णोद्धारः

श्री एस् . अरुणसुन्दरम्

आगतं शिववक्त्रेभ्यः गतं च गिरिजामुखे।
मतं च शिवभक्तानां तस्मादागम उच्यते ॥

इति प्रसिद्धा इयं वाक् । तथा -

अष्टादशपुराणानां कर्ता सत्यवतीसुतः।
कामिकादिप्रभेदस्य यथा देवो महेश्वरः।

इति सूतसंहितावचनमपि कामिकादिवातुलान्तसंहितासंहतेः शिवकर्तृकत्वम् उद्घोषयति। शङ्करसंहिता तु

आस्यमध्ये स्थिता वेदा देवदेवस्य भूसुराः।
अक्षराणि तु दन्तेषु, जिह्वायां तु शिवागमाः ॥

इति शैवागमानाम् अन्तरङ्गत्वं व्यञ्जयति।

ज्ञान-क्रिया-योग-चर्याख्य-विषयचतुष्टयप्रतिपादनपरमपि इदं शास्त्रं, क्रियाः विशेषेण प्रतिपादयत्, अनन्यादृशं वैशिष्ट्यम् आवहति ॥

तत्र आत्मार्था परार्था चेति पूजा द्विविधा। परार्था च आलयादिषु अनुष्ठेया। तच्च पूजाकर्म नित्य-नैमित्तिक-काम्यभेदेन त्रिविधम् ॥

'दीक्षा चैव प्रतिष्ठा च नैमित्तिकम् , इति द्विधा ' इति वचनात् , एते द्वे एव अत्र वस्तुतः नैमित्तिकपदविषयभूते। कामतः प्रयुक्तं सर्वं पूजाकर्म काम्यम् । एतद्द्वयेतरत् सर्वं नित्यम् ।

तत्र प्रतिदिनं प्रवृत्तं 'नित्यनित्यम् ' इति, तद्भिन्नकालोपाधिकत्वेन प्राप्तम् 'आगन्तुकनित्यम्' इति च भिद्यते॥

प्रतिष्ठाशब्दार्थः

एवं नैमित्तिकान्यतरत्वेन प्रथितायाः प्रतिष्ठायाः, निर्वचनम् एवमस्ति सिद्धान्तशेखरे 'ज्ञानशक्त्यात्मके लिङ्गे क्रियाशक्तिसमर्पणम् ' इति - *(P ६३९ . श्लो २. A)*

'पीठस्य विधना योगात् प्रतिष्ठा, सा तु पञ्चधा।' इति च। पीठं प्रति लिङ्गस्य स्थापनं प्रतिष्ठा। पीठं च क्रियाशक्त्यात्मकमनोन्मनीस्थानम् । लिङ्गं च ज्ञानशक्त्यात्मकशिवस्थानम् । उभयोः यः विहितः योगः तस्य 'प्रतिष्ठा' इति नाम॥

शैवागमेषु शिवस्य प्राधान्यात् , अयं शब्दः तत्र मुख्यः। अन्यत्र गौणः।

प्रतिष्ठा - पञ्चविधा

लिङ्गपीठयोः सन्धानरूपा इयं क्रिया पञ्चधा प्रोक्ता।

१. प्रतिष्ठा

प्रथमं, ब्रह्मशिलामध्ये, अव्यक्तस्य लिङ्गस्य, मुखलिङ्गस्य वा स्थापनम् । ततः तत्र पीठाख्यपिण्डिकायाः निवेशः। एवं यत्र समन्त्रकं क्रियते, तदा 'प्रतिष्ठा' इति मुख्योऽयं व्यपदेशः प्रथमः।

२. स्थापनम्

लिङ्गं, धातुमयं, रत्नादिमयं, बाणरूपं वा भवेत् । ब्रह्मशिलया सह लिङ्गस्य सम्बन्धः नैव स्यात् । लिङ्गस्य पूजाभागाख्यः रुद्रभाग एव पिण्डिकामध्ये समन्त्रकं स्थाप्यते। अस्याः 'स्थापनम्' इति व्यवहारः।

३. स्थितस्थापनम्

यल्लिङ्गं पिण्डिकया सहैव स्वर्णादिलोहमयं, वैदूर्य-स्फटिकादिमणिमयं, शिलामयमेव वा निर्मीयते, तादृशस्य लिङ्गस्य, पिण्डिकादिभिः सह योगः सिद्ध एव , न

साधनीयः। अथापि मन्त्रैः भावनया सन्धानं क्रियते। एतादृश्याः 'स्थितस्थापनम्' इति नाम ॥

४. आस्थापनम्

शिवं विहाय, अन्येषां देव्यादीनां स्व-स्व-पीठेषु तत्तन्मन्त्रपूर्वकं स्थापनम् आस्थापनम् ।

५.उत्थापनम्

जीर्णादिदोषदुष्टानां लिङ्गप्रतिमादीनाम् उद्धरणपूर्वम् अथवा उत्पाटनपूर्वं नूतनानां लिङ्गप्रतिमादीनां प्रतिष्ठा 'उत्थापनम्' इत्युच्यते।

प्रकृतस्य च जीर्णोद्धारः इत्यस्य अस्मिन् उत्थापनाख्ये पञ्चमे प्रतिष्ठाभेदे अन्तर्भावः।

प्रतिष्ठा-चातुर्विध्यम्

प्रकारान्तरेणापि इयं प्रतिष्ठा चतुर्भिः प्रतिपादिता -

१. आवर्तप्रतिष्ठा

यत्र इदंप्रथमतया आलय-लिङ्गादिकं समन्त्रं स्थाप्यते, तत्र 'आवर्तप्रतिष्ठा' इति अभिधा। इयं प्रथमा।

२. अनावर्तप्रतिष्ठा

पूर्वमेव समन्त्रकं स्थापितेषु आलयलिङ्गादिषु मध्ये, अन्यतमस्य सर्वथा नाशे, अर्धाधिकनाशे वा, पुनरपि तेषां तेषां समन्त्रकं स्थापनम् 'अनावर्तप्रतिष्ठा' इति कथ्यते। इयं द्वितीया। प्रथमप्रतिष्ठापेक्षया अत्र काश्चन क्रियाः स्वयं न्यूनीकृताः इति ततो भेदः॥

३. पुनरावर्तप्रतिष्ठा

आलयादौ, वर्णेषु विनष्टेषु, लिङ्गादिषु, ईषदिव विकलाङ्गेषु जातेषु च तन्नवीकरणपूर्वकं यः संस्कारः आस्थीयते, स उच्यते 'पुनरावर्तप्रतिष्ठा' इति।

नवीकरणस्य औचित्यानुगुणम्, अत्र, प्रथमप्रतिष्ठोक्तक्रियाः सम्भवन्ति। न वा सम्भवन्ति।

४. अन्तरितप्रतिष्ठा

आलय-लिङ्गादीनाम् , अस्पृश्यस्पर्शप्रयुक्तदोषेषु जातेषु, प्रायश्चित्तप्रायं यः संस्कारः क्रियते, स उच्यते 'अन्तरितप्रतिष्ठा' इति। अत्र प्रतिष्ठायां शिल्पिकृत्यस्य प्रसङ्ग एव नास्ति इति पूर्वाभ्यः तिसृभ्यः प्रतिष्ठाभ्यः भेदः। आवर्ता, अनावर्ता, पुनरावर्ता, अन्तरिता इतीमाः प्रतिष्ठाः, यद्यपि, सर्वेषु आगमेषु स्पष्टीकृताः, तथापि अर्थवर्णने, निरूपणक्रमे च क्वचित् भेदः दृश्यते एव। श्रीमत्कामिकागमानुसारं पूर्वम् अस्माभिः अर्थः वर्णितः। तद्दृष्ट्या अनावर्तप्रतिष्ठायां, पुनरावर्तप्रतिष्ठायां च जीर्णोद्धारास्य प्रसक्तिः विद्यते।

जीर्णोद्धारः

जीर्णानाम् उद्धारः जीर्णोद्धारः। देवावासयोग्यत्वेन कल्पितान्यपि आलयप्रतिमादीनि कालतः क्षेयानि, अन्यैः क्षय्यानि च । अतस्तेषां प्रतिमादीनां लिङ्गादीनां च उद्धारः आवश्यकः।

जीर्णानां लिङ्गादीनां व्यपोहनं विना, तन्निष्ठजीर्णतायाः एव, पुनस्सन्धानादिमुखेन, व्यपोहनं एकः जीर्णोद्धारः।

जीर्णानां लिङ्गादीनां ततः व्यपोहनं द्वितीयः जीर्णोद्धारः॥

अस्य च जीर्णोद्धारस्य 'इतिकर्तव्यता' यथा अनेकेषु शैवागमेषु प्रतिपादिता, तथा श्रीमत् निगमज्ञान-शिवाचार्य-रचिते 'जीर्णोद्धारदशक' नाम्नि ग्रन्थे, श्लोकरूपेण संक्षिप्य स्पष्टीकृता चन्द्रिकाख्य-व्याख्यया च । तदनुसृत्यापि इदानीं पश्यामः।

शैवैः शिवसेवा कर्तव्या। शिवक्षेत्रावास-शिवभक्ताराधन-शिवार्चन-शिवालयनिर्माण-शिवालय-जीर्णोद्धारणाख्यैः पञ्चभिः प्रकारैः यथाशक्ति, व्यस्तैः, समस्तै वा शिवसेवा निर्वर्तनीया। तत्रापि,

> जीर्णाद्यं पूजितं हन्ति, निहन्ति तत् अपूजितम् ।
> तस्मात् समुद्धरेत् जीर्णं यथाशास्त्रं सुखाय च ॥

इति श्रीमत्-कामिकश्रुतेः जीर्णोद्धारस्य अत्यावश्यकत्वं प्रतीयते।

आलयादीनां जीर्णोद्धारः, लिङ्गादीनां जीर्णोद्धारः, बेरादीनां जीर्णोद्धारः इति प्रथमं सः त्रिविधः। तत्रापि स्थलकर्मजीर्णोद्धारः, प्रासाद-जीर्णोद्धारः, प्राकारजीर्णोद्धारः, गोपुरजीर्णोद्धारः, मण्डपजीर्णोद्धारः, परिवारालयजीर्णोद्धारः, वास्तुजीर्णोद्धारः इति प्रथमभेदे सप्तप्रभेदाः। एवं द्वितीये, लिङ्गादि जीर्णोद्धारे अष्टौ भेदाः। तृतीये च बेरादि जीर्णोद्धारे षट् प्रभेदाः। ते च यथामति यथाक्रमं यथाशक्ति च निरूप्यन्ते।

उपरि निर्दिष्टानि सर्वाण्यपि जीर्णवस्तूनि पूर्वमेव देवतासान्निध्यविशिष्टत्वेन आवर्तप्रतिष्ठायां कल्पितानि, अथ वा स्वतः एव तथाभूतानि। अतः जीर्णोद्धारसमये तत्र तत्र स्थितस्य, मन्त्रात्मनः देवस्य, यथा स्पर्शादिप्रयुक्तश्रमः न भवेत् , तथा उद्धारः कार्यः। तदर्थं तत्र तत्र सन्निहितस्य देवस्य, मन्त्रात्मकैः संस्कारैः, रक्षां कृत्वा, ततः परं तत् तदुद्धारार्थं शिल्पिकृत्यं प्रवर्तयेत् । अथवा तत्र तत्र सन्निहितं देवं, मन्त्ररूपेण कुम्भे समाकृष्य, ततः अपेक्षानुसारं बालालये संयोज्य, तस्य तस्य वस्तुनः उद्धारं कृत्वा, ततः तस्मात् बालालयात् तत्र तत्र वस्तुभिरेव पुनः संयोजनं कार्यम् । अयं च प्रायः सर्वत्र समानः।

गर्भगृहे स्थलकर्मणः दार्ढ्यवशात् , शैथिल्यवशात् वा स्थलं कदाचित् विषमं भवेत् । मूषिकादिभिः अन्तः रन्ध्रेषु कृतेषु अभिषेकाम्बुनः तत्रैव गमनं वा भवेत् । तदा लिङ्गस्थं महेशं ततः कुम्भे आवाह्य, स्थलदार्ढ्यं कृत्वा, ततः पुनस्तत्रैव देवं योजयेत् ॥

गर्भगृहस्य उपरितनभागे, बहिः यत् विमानं दृश्यते, तस्यापि प्रासादः इति नाम। अन्तः विराजमानं लिङ्गं आत्मा इति, बहिः दृश्यमानं विमानं शरीरं इति च भावना, शास्त्रचोदिता। प्रासादे च स्फोट-पतन-अग्निदाहादिभिः, अङ्गेषु वैकल्ये जाते, तैस्तैः पूर्वद्रव्यैः एव, पूर्ववदेव सन्धानं कुर्यात् । अन्यथाकरणे दोषः उक्तः। कुत्रचित् "हीन-द्रव्य-कृतं हर्म्यं श्रेष्ठ-द्रव्येण चोद्धरेत् " इति विकल्पः अपि उक्तः। आकृतिः तु पूर्ववदेव भवेत् । प्रासादस्य एव केषुचित् अङ्गेषु जीर्णेषु , उद्धारापेक्षा नास्ति। तत्र दोषो न , इति क्षन्तव्यांशः अपि प्रतिपादितः।

सम्पूर्णः अपि प्रासादः यदि जीर्णादिदुष्टः तर्हि समग्रस्यापि निष्कासनम् आवश्यकम् । तदर्थं प्रासादस्थ-मन्त्रसङ्घातं बालालयस्थप्रासादे, मूललिङ्गस्थ मन्त्रसङ्घातं

बालालयस्थबाललिङ्गादौ च योजयेत् । ततः प्रासादं निष्कास्य, मूललिङ्गं च अन्यत्र संरक्ष्य, पुनरपि नूतनं प्रासादं विरचयेत् । एतादृशं सन्दर्भम् उद्दिश्य किञ्चित् वाक्यं तत्र तत्र श्रूयते -

"सुस्थितं दुस्थितं वापि शिवलिङ्गं न चालयेत् "इति। "शतेन स्थापयेत् लिङ्गं सहस्रेण तु चालयेत् "इति च। तत्र जीर्णादिदुष्टम् अपि , पूज्यमानं लिङ्गं, 'सुस्थितम्' उच्यते। समग्रलक्षणलक्षितमपि अपूज्यमानं लिङ्गं "दुस्थितम् " उच्यते। उभयमपि चलनयोग्यं न, तयोः चालनं न कुर्यात् इति समान्यतः निषेधः कृतः। एतेन, प्रबलकारणं विना लिङ्गस्य चालनं दोषाय इति ज्ञेयम् । ततः एवम् उच्यते, लिङ्गस्य प्रप्रथमं स्थापनाय शतम् अलम् । तस्यैव चालनार्थं सहस्रम् अपेक्ष्यते। अत्र कैश्चित् साम्प्रदायिकैः शतं सहस्रं वा हेतवः अपेक्ष्यन्ते इति उच्यते। मर्मज्ञैः कैश्चित्तु, 'स्थापनसमये साक्षितया शतं जनाः अलम् । चालनकाले तु सहस्रं साक्षिणः अपेक्ष्यन्ते' इत्युच्यते। उभयोः अपि युक्तत्वे अपि सिद्धान्तशोखरादिषु स्थापने शतम् आहुतयः, चालने तु सहस्राधिकाहुतयः इति विवृतम् । यद्वा भवतु। चालनरूपः उद्धारः सुकरः न इति निषेधः व्यज्यते एव। तथापि क्षन्तव्यदशायाः अतिक्रमणे जाते,

"जीर्णाद्यं पूजितं हन्ति निहन्ति तत् अपूजितम् "

इति वचनात् चालनरूपे उद्धारे अनिवार्ये जाते, सहस्राधिकहोमः, अन्ये च केचन प्रकाराः प्रतिपादिताः। तत्रापि मूललिङ्गस्य प्रासादादेः वा उत्पाटनं कुन्तमुद्गरादि साहाय्येन , स्वेच्छया स्वेनैव न कार्यम् । अपि तु वृषभस्य, वृषभयोः, गजस्य वा साहाय्येनैव उत्पाटः कार्यः। वृषभस्य ककुदि रज्वग्रं बद्ध्वा, तन्मूलं च लिङ्गादौ बद्ध्वा, वृषभं विमुखं चालयेत् इत्येवं करणप्रकारमपि प्रतिपादयत्यागमः। अहो ! भाववैशद्यम् आगमानाम् ।

तथापि, अद्य धनसाराः केचन अहङ्कृतिनः पुरुषाः, स्वेच्छया मुद्गरादिभिः शिवलिङ्गं चालयन्तः, पत्रिकासु दृष्टिपथं याताः भावुकानां खेदम् उत्पादयन्ति।

वस्तुतः स्वेनैव चाल्यमानमपि लिङ्गं वृषादि हेतुव्याजेनैव चालितमिव स्यात् । येन सः दोषः उद्धरणकर्तारं न लिम्पति इति किल आगमतात्पर्यं ज्ञायते। अतः तत्र

स्वेच्छा वर्ज्या एव।

एवं विमानस्य उत्पाटने कृते अपि, तत्र ग्राह्याणि उपलादीनि गृहीत्वा, तैः नूतनैश्च उपलादिभिः नूतनं विमानं कुर्यात् । शिष्टानि च रजो-मृदादीनि समुद्रादौ विसर्जनीयानि। एतेन, ततः उद्धृतानामपि मृदादीनां महत्त्वं प्रतीयते।

पूर्वापेक्षया न्यूनता जीर्णोद्धारे नैव कार्या। तदुक्तं " तस्मात् हीनं न कर्तव्यं, कर्तव्यम् अधिकं शुभम् " इति पूर्वकारणस्य जीर्णोद्धारविधौ।

विमानलिङ्गयोः मध्ये अन्यतरस्य जीर्णोद्धारप्रसक्तौ अपि, द्वयोरपि सहैव आकर्षणं, बालालयादौ स्थापनादिकञ्च उचितं प्रतिभाति।

"विमानं स्थूलमित्युक्तं सूक्ष्मं तन्मूललिङ्गकम् ।
स्थूलं विना न सूक्ष्मन्तु सूक्ष्मं न स्थूलमन्तरा॥
अङ्गाङ्गिभावमनयोर्भेदो नास्ति द्वयोरिह।
स्थूलं सूक्ष्मं द्वयं चापि समाकृष्य यथाविधि।।"

इति वामदेवपद्धतिवचनात् ।

अत्र, तत्र तत्र स्थितस्य देवस्य आकर्षणं, पुनरपि तत्र देवस्य प्रवेशार्थकमेव। अतः देवस्य अयं सापेक्षः सङ्क्रमः उच्यते।

एवमेव प्राकारगोपुरमण्डपपरिवारालयवास्तुषु पञ्चसु जीर्णेष्वपि तत्तद्देवशक्तिं कुम्भे आकृष्य, उद्धरणानन्तरं, तं तं देवं तत्र तत्र स्थापयेत् मन्त्रतः। एतेषु च अत्यन्तजीर्णेषु आद्येष्टकास्थापनादारभ्य सर्वं करणीयम् । अन्यथा तस्य तस्य सन्धानं कुर्यात् ।

अन्तर्मण्डल-अन्तर्हार-मध्यहार-मर्यादा-महामर्यादाख्यानां पञ्च प्राकाराणां जीर्णोद्धारे अत्यन्ताशक्त्यवस्थायां केषाञ्चित् प्राकारणां यथोचितम् इतरेषु प्राकारेषु अन्तर्भावः अपि कल्पयितुं शक्यः।

अनन्तरं मूललिङ्गादीनां जीर्णोद्धारः। लिङ्गानि च क्वचित् चतुर्धा, कुत्रचित्

षोढा, अन्यत्र सप्तधा च निर्दिष्टानि।

"स्वयं भूः दैविकं चैव दिव्यं मानुषम् आर्षकम् ।
आसुरं बाणलिङ्गं च" इति सप्तलिङ्गानि, निर्दिशति श्रीमत्

कारणम् ।

"स्वयंभूः दैविकं बाणं गाणपं चार्षकं तथा॥
शिष्टलिङ्गमिति ख्यातं"

इति एतेषां शिष्टलिङ्गमिति व्यपदेशः। शिष्टैः मनुष्यैः एव स्थापितं शिष्टलिङ्गम् इति कामिकागमपर्यालोचनेन ज्ञायते।

"शिष्टलिङ्गे विशेषेण आवाहनोद्वाहनं नहि"॥ इति "असुरैः मुनिभिः देवैः तत्वविद्भिःप्रतिष्ठितं। जीर्णं वाप्यथवा भग्नं विधिनापि न चालयेत्" इति च कारणकामिकवचनैः इदं ज्ञायते - मनुष्य-सामान्येतरैः प्रतिष्ठितेषु लिङ्गेषु, शिवः नित्यं सन्निहितः। अतस्तत्र जीर्णतायां जातायामपि दोषः नास्ति। इति

तत्रापि इयदंशपर्यन्तं, 'अत्र अत्र जीर्णता क्षन्तव्या' इत्यस्ति। तत्र अवयवे भिन्नेऽपि स्वर्ण- रजतताम्रादिपट्टैः तत्तदवयवं बद्ध्वा पूजयेत् । क्षन्तव्यांशापेक्षया अत्यधिकक्षये एव शिष्टलिङ्गानां कर्षणम् उत्पाटनादिकं च कार्यम् । एवं शिषअटलिङ्गानां पीठविषयेऽपि उक्तम् । मानुषलिङ्गपीठविषये नु लिङ्गे जीर्णे तत् पीठमपि तेन सह उद्धरेत् । पीठे जीर्णे तु तदेव त्यजेत् न तु लिङ्गम् । जीर्णोद्धारदशके च एतत् सर्वं एवं संक्षिप्तम् -

लिङ्गे स्वायंभुवाख्ये भवति यदि चिरात् जीर्णता तत्र दोषो
नास्त्येवोक्ता तु शान्तिर्भवति च विमलस्वर्णपट्टादि बध्वा।
क्षन्तव्यांशं विहायर्षिगणसुरकृतामेव जीर्णोद्धृतिस्स्यात्
पीठे त्वङ्गादिहीने त्रियवपरिभवे मानुषे लिङ्गपीठे ॥ इति।

शिष्टलिङ्गानां पूर्वमेव सिद्धत्वात्, तदपेक्षया एव प्रासादः करणीयः। तत्र वैकल्यमपि कदाचित् क्षन्तव्यमेव। लिङ्गवशात् प्रासादः इत्ययमुच्यते। मानुषलिङ्गविषये तु

'प्रासादवशात् लिङ्गम् ' इति सम्भवति॥

शिष्टलिङ्गानां यावद्वैशिष्ट्यं , तावत् तत्प्रासादानामपि । अतः शिष्टलिङ्गानां प्रासादजीर्णोद्धारे अनिवार्यत्वेन कृतेऽपि, नागर-द्राविड-वेसरादिषु पूर्ववदेव विमानभेदः प्रासादभेदः स्थापनीयः।

शिष्टलिङ्गेष्वपि स्वयमुद्भूतस्य अत्यधिकं वैशिष्ट्यम् । क्षन्तव्यांशः तद्विषये अधिकः प्रकटीकृतः। स्वयम्भूलिङ्गस्य बाललिङ्गनिषेधः कुत्रचित् उक्तः- बाललिङ्गं कर्तव्यं इति च कुत्रचित् । तत्र जीर्णालयविषये क्षन्तव्यांशे च निषेधः इति मन्तव्यम् । इति, स्वायंभुवलिङ्गस्य बाललिङ्गाभावात् स्वायंभुवे, सङ्कोचपटले, तद्धामोद्धारविषये योजनाप्रकारः उक्तः इति, "ननु उक्तानेकागमवचनैः स्वायंभुवादि लिङ्गानां जीर्णोद्धारविधिः तन्निषेधश्च दर्शिते। तत् कथं अत्र समाधानं इति चेत् सत्यम् । स्वायंभुवादि लिङ्गेषु जीर्णोद्धारविशेषवचनानां, स्वायंभुव- लिङ्ग-मात्रे-एव मुख्यार्थत्वं, दैविकगाणप आर्षबाणलिङ्गेषु तन्माहात्म्यपरत्वात् उपचरितार्थत्वमेव च। अन्यथा तेषां कर्तव्यांशवचनैः अनर्थत्वं स्यात् " इति च जीर्णोद्धारदशकव्याख्यापङ्क्तिभिः एतत् सर्वं ज्ञेयम् ।

मूललिङ्गात् देवस्य आकर्षणात् परमपि, तं लिङ्गं दारुपञ्जरमध्यगतं कृत्वा प्रतिदिनं मौनेन पूजयेत् इत्यस्ति। एतेन आकर्षे कृतेऽपि दैवीकला तत्र विद्यते इति ज्ञायते। अतः देवस्तत्र नास्ति इति धिया, लिङ्गादेः सार्वजनिकस्पर्शः अर्थतः निषिद्ध एव।

पूर्वमुक्तवदेव बलिपीठादीनामपि उद्धारः करणीयः।

तृतीये च बेरकादि जीर्णोद्धारप्रभेदे शिलाबेर-लोहबेर- चित्राभास- शूल-कुण्ड-सिद्धान्तभेदेन षट् उद्धाराः उक्ताः। बेरविषये अङ्गं प्रत्यङ्गम् उपाङ्गम् इति अवयवविभागं परिकल्प्य, प्रत्यङ्गोपाङ्गवैकल्ये, पुनः सन्धानाय प्रयतेत, त्यजेद्वा। अङ्गवैकल्ये तु बेरत्याग एव उक्तः। अत्र कुण्डः इति पदेन नित्याग्निकुण्डः उक्तः। श्रीमत् कामिकादि अष्टाविंशत्यागमग्रन्थेषु शिलाबेरादि षण्णामुद्धरणमुक्तम् ।

एवम् उत्पाटितेषु वस्तुषु केषाञ्चित् नद्यां सागरे वा प्रक्षेपः, केषाञ्चित् भूमौ गर्ते निक्षेपः, केषाञ्चित् शिवाग्नौ दाहश्च उक्तः। लोहबिम्बविषये पुनरपि द्रवीकृत्य तेनैव नूतनबिम्बं कुर्यात् । इत्युक्तम् ।

विभुर्विभवसारोऽपि न कुर्यात् भक्तिवर्जितः।
सर्वस्वमपि यो दद्यात् शिवभक्तिविवर्जितः॥

धनेन धर्मयुक् न स्यात् भक्तिरेवात्र कारणम् ।

इत्यादि शिवधर्मवचनैः शिवभक्तस्य एव अत्र अधिकारः दृढीकृतः।

किञ्च,

पौराण्यं देवसदनं पौराण्यं कूपमेव च।
पुराणसिद्धवृक्षादीन् अच्छेद्यं च त्यजेद् बुधः।
तेषां बहिः प्रदेशे तु कुड्यं भद्राकृतिं न्यसेत् ।
अज्ञानात् कुरुते तेषां भङ्गं पश्चात् विपद् भवेद् ।
तस्मात्परिहरेत् तानि बहिरावरणं न्यसेत् ।

इति मानसारवचनैश्च Archeology Department इत्यनेन पौराणिकपदार्थरक्षा या अद्य क्रियते, सा अस्मत् सम्प्रदाये एव आसीत् इति ज्ञेयम् । अतः स्वेच्छया एतादृश कूपमण्डपादीनामपि उद्धरणं दोषाय एव इति यथाशक्ति प्रतिपाद्य, विशेषविषयान् तत एव अवगन्तुं प्राथ्र्य सभां सभापतिं च नत्वा विरमामि।

Approaching the Āgama : A Brief Survey of their contents

Dr. T. Ganeshan

The Āgama texts as they are available to us in the present time contain a detailed and thorough ritual scheme for achieving the highest spiritual end, liberation (*mokṣa*). But they also teach methods, of course, based on religious rites, for achieving worldly ends as not all persons are inclined to strive for liberation in this very life. In order to perform the religious rites the *Āgamas* have well formulated philosophical doctrines that serve as the base; or conversely, the elaborate religious rites serve as the concrete manifestations of those philosophical doctrines and concepts. Further, they also have a detialed scheme of *mantra* -s that are inseparable from the religious rites; since the *Āgama* texts strive to chalk out a detailed plan of religious activity they also accord a very important place for yogic disciplines and in line with the *kuṇḍalini yoga* system they have a detailed picture of different *nāḍī*-s, *prāṇāyāma* practices, etc. Finally as self-contained religious system the *Āgama* texts have a separate code of conduct with elaborate rules and regulations that an initiated adept should put into practice. These four broad categories of subject matter that the *Āgama* texts are supposed ideally to contain are called *vidyā* or *jñāna, kriyā, yoga* and *caryā.* This is a brief outline of

the general contents of the *Āgama* corpus, belonging to the *Śaiva (Saiddhāntika)* and the *Pāñcarātra* traditions. My paper concerns with the *Āgama* texts of the *Śaivasiddhānta* tradition.

According to this tradition there are twenty eight *Āgama* texts that serve as the base for all matters (*mūlāgama*) and more than two hundred texts that are subsidiaries or recensions (*upāgama*) which elaborate and explain some of the points discussed in the *mūlāgama.* These texts are considered to be revealed by the supreme god Śiva to different divine beings and from them they are transmitted to various sages. The twenty eight *mūlāgamas* are divided into two groups - *Śivabheda* comprising ten texts and *Rudrabheda* having eighteen texts. In my present study I focus on the first one, namely, the *Śivabheda.*

Of the ten *Āgama* texts that comprise this group five have so far been published in the course of more than hundred years: The *Kāmikāgama* the very first *mūlāgama* was first published in the years 1890 in *Grantha* characters and subsequently is was accompained by a Tamil word-for-word translation a portion of which was again reprinted some years ago. The *Kāraṇāgama* and the *Suprabhedāgama* also have once been published (of course in the beginning of the 20th century). Two other *Āgamas* of the *Śivabheda* group- *Ajita* and the *Dīpta*- have been edited crititcally on the basis of many manuscripts available in the collections of the French Institute, Pondicherry with copious notes and references and were published in their series. From these published texts one can get a fairly good (though not complete) idea of the ritual system of the *Śaivasiddhānta* tradition. The *Suprabheda,* the last of the ten

even has four chapters (called *Paṭala*) on the doctrinal base of the *Śaivasiddhānta* system.

The remaining five *Āgama* texts of this group- *Yogaja, Cintya, Sūkṣma,Sahasra* and *Aṃśumān*-have so far never seen the light as they have not been published; it may even be doubted whether scholars working on these texts have ever seen these texts and much less have an idea as to their content. I therefore, took the job of going through these texts (in their manuscript form) which are kept in the collections of the French Institute, Pondicherry. Even here, for want of time, I am taking only the paper transcripts of the said *Āgama* as there are more palm-leaf manuscripts of these texts in the collection. My presentation will consist of a brief outline of these five *Āgamas* - *Yogaja, Cintya, Sūkṣma, Sahasra* and *Aṃśumān* -with a detailed listing of their contents and a brief analysis. Though these texts have some subject matters that are common to other five *Āgama* texts that have been already published, there is certainly rare information and good many important points that are special to these texts. Even in those subject matters that are common to *Āgama* literatures there are large number of variations among them which strengthens the view that the bulk of the *Āgama* literature though has similar subject matter is never monotonous and uninterstingly uniform.

To take up first the *Yogajāgama:* It seems that this text preserves a few of the ancient (classical ?) types of ritual system ; the colophon in some of the chapters make it a *Pratiṣṭhātantra* - a *tantra* mainly dealing with rites concerning the installation of *Liṅga* and other images in the

temple. The text commences with the *Nityānuṣṭhāna* -daily obligatory rites-beginning from *śauca;* a very detailed procedure of defecation, cleaning - with clay and then with water -are given. For doing *ācamana* one should utter,

ऋग्वेदं प्रीणाति।
यजुर्वेदं प्रीणाति।
सामवेदं प्रीणाति।

As part of *sandhyā* worship one has to perform *prāśana, mārjana* using vedic mantra-s:

सूर्यश्चेति मन्त्रेण उदकं प्राश्य यत्नतः।
............दधिक्राव्णोति प्रोक्षयेत् ॥

Then we find a surprising injunction:

.... व्योमव्यापी तथैव च।
श्रीसूक्तं पुरुषसूक्तं च विष्णुसूक्तं जपेत्ततः॥

That is, along with the recitation of the *Vyomavyāpimantra Śrīsūkta, Puruṣasūkta* and *Viṣṇusūkta* are also to be recited.

Yogaja divides *snāna* into five types: *vāruṇa, bhasma (āgneya), māhendra, māruta* and *mantra* while *Somaśambhupaddhati* (one of the wellknown and authoritative ritual manuals-*paddhati*-composed in the 11th century) adds one more, namely, *mānasasnāna. Yogaja* describes the procedure of *mantrasnāna* as reciting the *mantra-s* such as आपोहिष्ठा, हिरण्मयम् , पावमानम् and others while. Somaśambhu have it diffrently as :

सद्योजातादिभिर्मन्त्रैरम्भोभिरभिषेचयेत् ।
मन्त्रस्नानं भवेदेवं....

Then the worship of the *parivāradevatā-s* beginning from *Vṛṣabha* and ending with *balipīṭha:* Here also one finds the usage of vedic mantras:

वृषादिबलिपीठान्तं परिवारं प्रपूजयेत् ।
पूर्वे तु वृषं पूज्य तीक्ष्णशृङ्गाय मन्त्रतः ॥
आग्नेय्यां दुर्गां.... कात्यायनीति मन्त्रतः ॥
नैर्ऋत्यां गणेशं सम्पूज्य गणानां त्वेति मन्त्रतः ।
सौम्ये विष्णुं इदं विष्णुवितिमन्त्रतः ॥

Then the worship in the *garbhagṛha:* During the worship one is advised to recite an array of Vedic *mantras* :

पञ्चब्रह्मशिवाङ्गैश्च त्र्यम्बकं विष्णुसूक्तकम् ।
ब्रह्मसूक्तं गौरीसूक्तं श्रीरुद्रं पवमानकम् ।
षट्सूक्तारुणं चैव त्वरितरुद्रमतः परम् ॥

The grand festival (*mahotsava*) for Śiva is to be celebrated, according to this text, for sixteen days whereas now it is done for ten days. Before *dhvajārohaṇa* the rite of *vṛṣayāga* is to be done where many Vedic *mantras* are to be recited. In offering daily *bali* for various deities of the *sandhi* one has to use many kinds of foods. In the chapter on *Śaktisthāpana* the physical attributes of different Goddesses either with two hands or with four hands are enumerated. The annual rite of *Kṛttikādīpa* and

the *pavitrāropaṇa* are then described. The chapter called *phalapākavidhi* is interesting in many ways. It speaks about the fruits that accure to one that engages in various holy and devotional acts (*puṇyakarma*) such as laying the floor of the temple with bricks, performing *abhiṣeka* to Śiva with different ingredients, etc. There is also a chapter in the ancient authoritative text, *Śivadharma,* which is as yet unpublished, that explains the same points in a detailed way. Another interesting chapter dealing with the initiatory rites for temple danceuses (*rudragaṇikā*) and musicians also throws important details on the musical note (*rāga*), the type of dance (*nṛtta*), etc to be performed by the musicians while offering *puṣpāñjali* to the Lord. Interestingly in this chapter one finds quite a few literary prose passages in praise of Śiva and other gods.

The chapter on fire-ritual (*agnikārya*) is another instance of incorpoating full Vedic (= *smārta*) practices in the daily rites of *śaiva* initiates. For, the division of *agni* into three- *gārhapatya, dakṣiṇa* and *āhavanīya* - and performing *agnimukha* fully following the *smārta* procedure are a few instances in the *Yogajāgama.*

अदितेऽन्वादिमन्त्रेण परिषेचनमाचरेत् ।
युक्तोवाहादिमन्त्रेण ...... अग्निमुखं प्रकल्पयेत् ॥
कर्मान्ते चित्ताहुतिं कुर्यात् .... राष्ट्रभृत्तदा ।

In contrast the *Somaśambhupaddhati* does not mention any Vedic *mantra* or rite in the ritual of *agnikārya.* According to the *Yogaja* an ideal *ādiśaiva ācārya* is *vedavedāntatattvajña* which seems to be very intersting. Further, he is supposed to be well

versed in the *Śaivasiddhānta* tradition and a regular worshipper of Śiva, fire and guru.Then follows the chapter with a detailed procedure of installing Vighneśvara.

The rites connected with the *Lingasthāpana* are elaborated in the next chapter. Profuse usage of Vedic *mantras* such as *brahmajajñāna, idaṃ viṣṇviti, madhuvātā, ghṛtaṃ mimikṣveti* are to be recited in the *yāgaśālā.* The text also assigns positions for vedic reciters in the *yāgasālā.* There is also a chapter on *ratnaliṅgapratiṣṭhā.* A chapter named *vibhavaniścaya* deals with such matters as the number of priests for a temple, the *paricāraka* and other types of servants such as garland maker *(puṣparakṣaka),* the potter *(kulāla),* the washerman, the danseuse (*devadāsī*), etc. *Dīkṣālakṣaṇa* is the chapter that elaborately deals with the *ṣaḍadhvadīkṣā* and there are also chapters on *śāntihoma* and *vāstuhoma.*

Next we take up *Cintyāgama.* The First chapter gives the descent of the *Āgama* corpus: The name of the 28 texts, their interlocuters, the number of verses, etc. as well as the names of the *Upāgama-s.* Then follows the *mantroddhāra* which, as in many texts, is obstruse with various *mantra-s* and the method to formulate them. The *mantra-s* are broadly classified into three groups-Śiva, Sadāśiva and Maheśa along with their Śakti. The forms of those deities are also described. One interesting information we get here is:

अकारादिविसर्गान्तं जीववर्णं षोडशस्वरम् ।

which is the same as that found in the *mantroddhāra* chapter of the *Kāmikāgama.* One may notice here the view held by the

Tamil Grammar system where the vowels (*svarākṣara)* are called the life (*uyir eḷuttu*).

Next comes the *Nityānuṣṭhāna* chapter that prescribes the rules for *śauca ācamana, snāna,* etc. *Snāna* is of three types: *vāruṇa, āgneya (= bhasma)* and *mānasa (= mantrasnāna).* In describing the procedure of *sandhyāvandana* the *Cintyāgama* is very clear that one should follow the Bodhāyana method.

तस्मात् बोधायनेनैव सन्ध्यामन्त्रक्रमं शृणु।

आपोहिष्ठेति मन्त्रेण प्रोक्षयेद् ....

.... सूर्यशादि जपेन्मन्त्रं ....

We find here a clear injunction to follow the *Bodhāyana.* The same for other rituals like *mārjana, prāśana, punarmārjana* and offering *arghya* thrice. The text also incorporates the *navagrahatarpaṇa, tarpaṇa* to Brahmā with 9 names, to 11 *Rudra-s* whose names are slightly different, to 8 *dikpāla-s,* to the sages such as Kauśika, Kāśyapa, Bhāradvāja, Gautama and Agastya, to the saptarṣi-s namely, Atri, Viśvāmitra, Pulastya, Pulaha, Kratu, Vasiṣṭha and Marīci. After this one is advised to do the āgamic mode of *sandhyāvandana.* Thus in the *Cintya* we have a clear scriptural support for following the *Bodhāyana* predominant in almost all domestic rites observed by the *Ādiśaiva* priestly community.

The proper time, the required ingredients for *arghya* and other rites, the flower, etc, are dealt with in the chapter called *arcanāṅgavidhi.* Then follows the chapter called *Śivārcanavidhi*

which is elaborate and is a mine of new informations regarding *pūjā* in the temple. First the *ātmaśuddhi :* this itself is a long rite with 9 components which is not found elsewhere:

उपस्थानं भस्मसु स्नानं पञ्चग्रन्थिहरं तथा।
शिवाङ्गोपकरन्यासमङ्गन्यासस्थितिर्भवेत् ।
अ[illegible]त्रिंशत्कलान्यासं अक्षरन्यासमेव च।

The *upasthāna* consisting of the *Gāyatrijapa* is to be done at the separate enclosure of *Sūrya (Sūryasannidhi); bhasmasnāna* is well-known; *pañcagranthihara* is nothing but comfortable and firm posture (*āsana*) and doing *prāṇāyāma* thrice. The next one consists in reciting the *pañcākṣaramantra* with *nyāsa* on various parts of the body. After all these follow the *sthānaśuddhi* and *dravyaśuddhi, pañcārṇanyāsa* and *navārṇanyāsa* and finally worship of Śiva along with the deities in the five enclosures *(pañcāvaraṇa)*. The view that Śiva is the innermost core of everything including Sadāśiva, the highest manifestation to whom *pūjā* is done, is beautifully brought out by the following verse:

पुष्पेषु मधुवज्ज्ञेयः तिलेषु तैलवत्तथा।
देहेषु प्राणवत् प्राणः शिवः सदाशिवस्य तु ॥

Then we have very detailed descriptions of the form, colour and *śakti* of each of the five *Brhmamantra* and the six *ṣaḍaṅgamantra:* Ambikā, Guṇāpī [Gaṇambā?], Gaṅgā, Gaurī and Umādevī are the *śakti-s* respectively of Īśāna, etc.; white, dark-blue, etc. are their colours. In the same way the six *aṅgamantra-s* and their *śakti-s* are also explained. Regarding

their form:

हृदयादीनि सर्वेषां त्रिणेत्राश्च चतुर्भुजाः।
अभयवरदोपेताः पाशशूलधरान्विताः।
रक्तनेत्रं तु रौद्रं तु शेषाः सौम्या इति स्मृताः।

Information such as this is not commonly found in the published *Āgama* texts.

Then the worship of eight *vidyeśvara-s* in the *dvitīyāvaraṇa* with their form, *śakti,* etc. and that of *gaṇeśvara-s,* namely, Gaurī, Vṛṣabha, and others in the *tṛtīyāvaraṇa* are described. The *caturthāvaraṇa* is for the *lokeśvara-s* and the fifth for the *āyudha-s.* There is also a separate chapter on *nityāvaraṇa* which is brief without the five *āvaraṇa-s.* As one would expect, this chapter also has its own quota of new information: Here the meditation on the form of Sadāśiva incorporates Vedic and Vedāntic ideas. It says,

त्वं शब्दनिलयं योगी असिशब्दे व्यवस्थितम् ।
तत्त्वमस्यादिवाक्यार्थं......

and then,

स ब्रह्मा स शिवः सेन्द्रः सोऽक्षरः परमः स्वराट्।
ऋतं सत्यमिति ख्यातं परं ब्रह्म परात्परम् ।
ऊर्ध्वरेतं विरूपाक्षं विश्वरूपमुमापतिम् ।
एवं सदाशिवं ध्यायेत् खे ब्रह्मपङ्कजं ततः।

The special worship in the temple on the days of *meṣaviṣu, tulāviṣu, uttarāyaṇa* and *dakṣiṇāyana* are dealt with in the chapter

called *Viṣuvāyanapūjā.* We find here a few hymns.

उत्पलैः पङ्कजैर्दूर्वैः क्रमेणार्चयेच्छिवम् ।
विघ्नराजार्च्यते तुभ्यं सदाशिवाय नमो नमः ।
गाणपाभ्यर्च्यते तुभ्यं व्योमव्यापि नमो नमः ।
सुब्रह्मण्यार्च्यते तुभ्यं सर्वव्यापिन् नमो नमः ।
सूर्यसोमार्च्यते तुभ्यं ज्योतीरूपाय ते नमः ।
गिरिकन्यार्च्यते तुभ्यं हौं शिवाय नमो नमः ।

One can notice the incorporation of some of the *Pādamantra-s* that form part of *Vyomavyāpimantra.* This also seems to be rare.

After discussing the *ācāryalakṣaṇa, śiṣyalakṣaṇa, maṇḍapalakṣaṇa* the *Cintyāgama* deals elaboratley with the rites of initiation. Its main maxim here is जातिभेदा न विद्यन्ते सर्वमानुषं दीक्षयेत् ।

Along with the *kriyādīkṣā* that is done with *maṇḍala, agnikārya* the *jñānadīkṣā* is also described. We find this type of *dīkṣā* in the *Raurava, Vātula,* and a few others. The detailed procedure on *antyeṣṭi* is the subject matter of three chapters.

Theories about creation of the world, including the *tattva-s,* importance and variety of *dīkṣā,* are the subject matter of the chapter called *Tattvanirṇayavidhi.* This may be taken to be the *vidyāpāda* of the *Cintyāgama* though it forms part of the *kriyāpāda.* Another *paṭala* with the same name, probably a continuation of the previous one, speaks about the *nāḍī-s* etc. the knowledge of which is essential for the practice of *yoga* that

is taught in the chapter called *Samādhividhi.* Various *bhāvanā-s* such as meditating on the *ātman, vidyā* and *Śivatattva,* on the five *kalā-s* , on various *śakti-s* such as Sarasvatī, Lakṣmī, etc. are explained in the chapter called *Samādhirājavidhi.* Some intesting definitions of *paśu* are also given here:

किञ्चिज्ज्ञो मलिनः शुद्धश्चैतन्यो माययावृतः ।
कर्ता भोक्ता शरीराद्यैः कृती व्यापी तु मूर्तिमान् ।
निर्गुणो निष्क्रयश्चैव शिवत्वप्राप्तिमान् भवेत् ।

Here the attributes seem not to be much different from the generally accepted definitions of *paśu* as example given in the *Kiraṇāgama,* I. 15:

पशुर्नित्योऽप्यमूर्तोऽज्ञो निष्क्रियो निर्गुणोऽप्रभुः ।
व्यापी मायोदरान्तस्थो भोगोपायविचिन्तकः ॥

Different synonyms of *paśu* are also given in the verse:

अणुरात्मा च जीवश्च पशुः पुद्गल एव च ।
क्षेत्रज्ञः पुरुषश्चैव पञ्चविंशक इत्यपि ।
पशुरित्यादिनामानि ....

The attribute *pañcaviṃśaka,* the twenty fifth [*tattva?*] in the ladder of *tattva* is to be noted here.

We next turn our attention to the *Sūkṣmāgama* another important and unpublished *Āgama.* It is also a voluminous one with many chapters. The *Ārcanāngavidhi* gives detials about the flowers, perfumes and their quantities to be used in worship. The daily obligatory rites such as *śauca, snāna, sandhyāvandana,*

worship of the Sūrya, of Śiva along with the initial rites of five *śuddhi-s,* various *nyāsa-s* and finally the *pañcāvaraṇa* worship are all explained in the *Śivārcanavidhi* chapter. Then follows that on the *agnikārya.* A special type of *agnikārya* explained briefly here is *Līlāvatyagnikārya.* This is also treated in the *Somaśambhupaddhati.* A comparative study of the treatment of this rite in both the texts (perhaps in a few other *Āgama* as well) will be very useful for the history of evolution of rituals.

Then the *Sūkṣmāgama* elaborates on the *nityotsava* that consists of the daily *bali* offering and procession of the main deity inside the temple; the special worship in the evening with *ārati* combined with the dance of the *rudragaṇika* is explained in the next chapter. Different types of offerings, flowers, incense, lamps, etc., are treated in the *Upacāravidhi* chapter. *Utsavavidhi* deals in a detailed manner with the grand festival in the Śiva temple. According to this text it is of four types: *sākalya, pāvana, śānta* and *māṅgalya. Utsava* for the Goddess is also dealt with in the same way with the difference that in the flag the picture of a lion, the *vāhana* of the Goddess, is to be drawn in place of *vṛṣabha.* A special worship for Vināyaka in the month of *Mārgaśīrṣa* on the *ṣaṣṭhī tithi* with *nakṣatra Śatabhiṣak* is described in detail; the festival for the devotees of Śiva - *bhaktotsava*-and the *ārdrotsava* are then treated. The worship (probably as an appeasement?) of perhaps a semi-divine called *Aṇḍeśa* then follows. A special rite called *kriyāsamarpaṇa* is explained in which sandal paste, flowers, etc., are placed in a vessel, worshipped, then taken around the temple, finally placed at the feet of the main deity Śiva and offered as the fruit of all rites performed.

A few rites that are not strictly religious in nature are found explained in this *Āgama.* For example, *satyapratyayavidhi* is one such where a person's truthfulness or falsity in a certain dispute is established beyond doubt. It simply involves writing the words true and false in palm-leaves, worshipping them; then in the presense of elders of the village either of the two palm leaves is taken out and decided accordingly. The employment structure in a Śiva temple is the subject matter of the chapter *Pūjācakravidhi.* There are seven types of employees- *sthānācārya, phaṇī, karmī, samayī, samayādhipa, deśādhipa* and *svadeśī*- that are directly involved in worship, maintenance, etc., of the temple. Their places and share in the total income are also indicated. The chapter called *Ātmārthapūjā* divides *Śivapūjā* into three categories: *śuddha, kevala* and *miśra.* In the first type only Śiva is worshipped to the exclusion of other deities; in the second Śiva and Śakti are worshipped whereas the last one consists in worshipping Śiva beginning with Sūrya and ending with Caṇḍeśa *(Saurādicaṇḍaparyantam).* A special worship to Śiva praying for the victory of the king in the battle-field or his well being is described in the chapter called *Rājarakṣāvidhi.* The chapter named *Karaṇādhikāra* explains the different utensils used in worship, the measures of various ingredients such as flowers, *darbha* and *naivedya.* Another chapter -*Gopuralakṣaṇa*-gives architectural details for the temple tower (*gopura*) and various *maṇḍapa*-s *Kāmakoṣṭhapratiṣṭhā* is the name of the chapter that deals elaboratlely with the architecture of the Devī shrine and the iconography. *Gaurīsamprokṣaṇa* deals with the rites of installation for Devī ; The one called *Matsyalīlā* treats the rites in connection with the enactment of divine play of catching the fish played by Śiva and Pārvatī. This can be either done in the

temple tank or on the sea-shore; the rite includes music, dance, etc. Rituals connected with the appeasement or pacifying (*śānti*) the God that includes special *abhiṣeka,* etc., are treated in the chapter *Mahāśānti.* Offering a gold crown well laid with precious stones is described in the *Makuṭāropaṇavidhi* and the car festival in the *Rathāropaṇavidhi.* In the same way the ritual inauguration of the temple kitchen in the *Pacanālayasthāpana* and special worship during eclipse in the *Grahaṇapūjāvidhi* are treated. So much for the *Sūkṣmāgama.* Now we turn to the *Sahasrāgama.* Here also we find certain ancient features with regard to some rites. For example, the early morning worship at the temple is called *Rātryantakapūjavidhi* and it is quite elaborate. One is supposed to do quite a few *nyāsa-s , dvārapūjā, āsanapūjā;* this worship is said to bestow complete oneness with Śiva *(Śivasāyujya).* The *nityapūjāvidhi* that follows is agian, quite elaborate with a long *dhyāna* on Śiva that throws some interesting light on the conception of Śiva.

शिवं परात्परं सूक्ष्मं सर्वगमव्ययम् ।
अनिन्दितमनौपम्यमप्रमेयमनामयम् ।
शुद्धत्वाच्छिवमुद्दिष्टं परादूर्ध्वं परात्परम् ।
व्योमातीतं सूक्ष्मत्वात् नित्यं कारणशून्यतः ।
अहं शून्यं परं शून्यं सर्वशून्यं सदा मनुः ।
स्थूलं सूक्ष्मं शिवं शून्यं नित्यं संहारकारणम् ।
कामिकाद्यष्टविंशत्या तत्तन्मन्त्रसुसंयुतम् ।
निरञ्जनं निराधारं निष्क्रियारूपवर्जितम् ।
सौवर्णं यत्क्रियाभिन्नम् एतत्तु शिवलक्षणम् ।
अवर्णविग्रहं देव ंवर्णविग्रहवर्जितम् ।

वर्णविग्रहवेत्तारं नमामि स्तौमि संश्रये।

One can notice some uncommon and unusual attributes of Śiva such as *Śūnya, Niṣkriya* that have not been come across in the general *Āgama* texts; probably a type of Vedāntic or idealistic conception of Śiva that is different from the general one as systematised and put forward in classical treatises such as the *Tattvaprakāśa* and the *Tattvasaṃgraha* is noticed here. These strengthen the view that there are different layers/systems of conception of highest reality held by some *Āgama* texts that belong to the traditional corpus of 28 (*mūlāgama*) which may be helpful in tracing the historical evolution of certain basic concepts. Curiously the *Siddhāntaprakāśikā,* a small tract composed by *Sarvātmaśambhu* probably belonging to the 13th-14th century in southern India that gives the basic concepts of almost all philosophical systems (including the *Nāstikadarśana-s* also) beginning from the *Veda* and ending with a slightly more elaborate treatment of the *Śaivasiddhānta* system, has the verse

अवर्णविग्रहं देवं वर्णविग्रहवर्जितम् ।
वर्णविग्रहवेत्तारं नमामि स्तौमि संश्रये।

from this *Āgama* as its *maṅgalaśloka.* In the *Sahasrāgama,* we next have the *pañcāvaraṇārcanā;* as part of it *bhāvanā*- mentally worshipping the Lord- is highly recommended. One gets a very high notions about the various acts of worship

ज्ञानदीपात्मनो धूपं पञ्चेन्द्रियेण पत्रकम् ।
.... आलयं भूतभावनम् ।
जीवलिङ्गसमायुक्तं प्राणादिधूपदीपकैः।

इत्येवं भावयेत् सर्वं ....

The simple but effective method of bringing the presence *(sānnidhya)* of Śiva in the object of worship is given as:

क्रिया शरीरमित्युक्तं मन्त्रो जीव इति स्मृतः ।
क्रियामन्त्रप्रयोगेण शिवसान्निध्यमाचरेत् ।

The worship at the early part of night (*ardhayāmapūjā*) is also described elaboratley in which one is advised to offer many fragrant flowers and incense; also there is the worship of the sandals (*pādukā*) of Śiva. As part of it 32 danceuses (*rudragaṇikā*) are to perform dance in different directions. Finally the *Kṣetrapāla-Bhairava* is worshipped.

Naṭeśotsava-festival for Śiva in the form of Naṭarāja- is done as part of the *mahotsava;* then the *Somāskandotsava* which, as mentioned in the colophon of this chapter, is called *ādipaṅkotsava* is celebrated. After this we have *śaktyutsava, madanotsava, vasantotsava, puṣyotsava,* etc. Some of the special types of worship that seem to be peculiar to this *Āgama* are *tilapūjā, lājapūjā* and *bhasmapūjā;* in all these the respective main ingredient, say, sesame *(tila)* is placed in a vessel in a specially erected *maṇḍapa* and worshipped accompanied by *agnikārya;* then it is taken around the temple and finally offered at the feet of the Lord. Lighting lamps in all the places in the temple on *Kṛttikā* and full moon day in the month of *Kārttika* is dealt with elaborately. Among other things singing devotional songs in different *rāga-s* such as *naṭṭabhāsā, srīkāmara,* etc., at different places inside the temple is an important one. Besides, many special worships such as *ghṛtasnāna, ghrtakambala,*

madhusnāna, gandhapūjā, damanāropaṇa, annapūjā, phalapūjā are described.

After this we have the installation (*pratiṣṭhā*) rites of different forms of Śiva (*maheśvaramūrta*) such as Somāskanda, Gaṅgādhara, Kaṅkāla, Dakṣiṇāmūrti, Caṇḍeśānugraha, etc. In this text we have a special *pratiṣṭhā* for the *yantra*-called *cakra*-which consists of twenty five squares in each of which the letters of the *mantra-s* got by arranging differently the *pañcākṣaramantra* are wirtten, worshipped and installed. Interestingly the *adhidevatā* for this *yantra* is the Nṛttamūrti and this is known in other texts as *Cidambarayantra* which is also referred to in the *Tirumantiram,* the medieval Tamil compendium on *mantra-s* and doctrines of various shades of Śaivism. In the same way there is also a *śakticakra* mentioned in the *Sahasrāgama* which probably resembles the *Meru* or *Śrīyantra* (*Śrīcakra*). One of the most important chapters of this *Āgama* is the *Aṣṭabandhanavidhi* which is very elaborate (with nearly 400 verses) and seems to be the largest one.

Now we come to the last *Āgama* of our list, *Aṃśumān* or *Aṃśumadāgama.*

The *Yāgamaṇḍapavidhi* is a very detailed chapter giving the measurements of and various deities supposed to be present in the *maṇḍapa;* the six *adhvan-s* are held to reside in the articles and the ingredients present in the *maṇḍapa:*

पदाध्वा पदभागेषु वर्णाध्वा पदमध्यमे।
घटोदरेषु मन्त्राध्वा ईश्वरस्यावयवेषु च।

मण्डपावयवद्रव्ये तत्त्वाध्वा संस्थितः क्रमात् ।
भुवनाध्वा..... कलाध्वा सर्वगर्भश्च

Then the worship of the *maṇḍapa* is treated very elaborately with offerings to many deities including *dvārapāla, dhvaja* and the performance of many *nyāsa-s* such as *daṇḍabhaṅgī, vaktrabhaṅgī, kalābhaṅgī, aṣṭatriṁśatkalā* and *mātṛkā* as well as worship of various articles. In this *Āgama* we find very often the identification of the *kumbha, kalaśa,* etc., with different deities and sages; for example, the five *kumbha-s* used for preparing the *pañcagavya* are identified with Kauśika, etc., while milk, curd and others are with Sadāśiva, Īśvara and so on. Another important point to note here is the *mantra-s* recited during the preparation of *pañcagavya* are all Vedic. Then we find the description of the method of preapring a special type of *pañcagavya* called *bramakūrca* which is used in the *abhiṣeka* of Śiva to get all wealth and prosperity. In this text also there is description of special worship called *rājarakṣā* that is done on the king's birth day or on such holy days as *ṣaḍśītipuṇyakāla* or solistice. A chapter that is general in nature is *Japalakṣaṇa* which elabortes on the methods, place, fruits and other important aspects of *japa.*

In the domain of rites pertaining to *pratiṣṭhā, Aṃśumadāgama* contains a chapter *Sakalasthāpanā* that deals with the sculpting the image, *nayanonmīlana* and other rites for installation. To have an idea of the elaborateness and utilisation of Vedic *mantra-s* for most of the rites one may cite the *nayanonmīlana:* After ritually opening the eyes of the statue to be installed one has to show many auspicious things such as

honey, curd, cow with its calf, brahmins, etc., and for each of them the Vedic *mantra* is specified.

मधु वाता ऋतायतेति मधुपात्रं प्रदर्शयेत् ।
दधिक्राव्णोइति दधि
गौर्धेनुर्भव्या मन्त्रेण सवत्सां गां
ब्रह्मजज्ञानमन्त्रेण ब्राह्मणान्
सुमङ्गल्येति कन्यकानां
एषामीशेति धान्यराशिं

Another interesting chapter that is not so common in other *Āgama* texts is the *Āgamapratiṣṭhāvidhi.* We get a detailed description of different types of book (*pustaka*), namely, the manuscript bundle; their measurements and the corresponding names are also given. *Lakṣmībhadra, Śrīkara, Nalīnaka, Śrīnivāsa* are some of the names of the *pustaka.* Then the *adhidevatā-s* are listed: Brahmā, Viṣṇu, Rudra, Īśvara, Śiva, Kālarudra and Nīlarudra; the *adhiśakti-s* Vāmā, Jyeṣṭhā, etc., and then the *adhirṣi-s:* Viśvāmitra, Vālmīki, Kāśyapa, Angiras, Gautama, Gālava, Vasiṣṭha and Uśanas. Practical instructions to prepare the leaves for writting, decorations at the edges and drawings are aslo given. In the same way the stylus to be used for writing is supposed to be in iron and of a particular length. Then the rites pertaining to the installation of the *pustaka* where the *Āgama* has been written beginning from the *maṇḍapapūjā* and *homa* are described. The *pustaka* is to be kept on a wollen cloth; Vāgdevī and Sarasvatī are to be invoked in the *pustaka* and worshipped.

As in the *Sūkṣmāgama* here also we have the rites such as *satyapratyaya, pāṣāṇapratyaya,* etc. A special worship called *mukhaliṅgārcanā* to be done on special occasions such as crowning the king or commencement of battle is delineated. Here a clay *liṅga* with four faces is made for this purpose adorned with *rudrākṣa* beads and worshipped in a special *maṇḍapa.* The *Mṛgamadasnānavidhi* describes elaborately the procedure of performing *abhiṣeka* with *kastūrī* that is kept in a vessel and worshipped. *Balividhi* deals with the procedure of offering *bali* with cooked rice to Rudra accompanied by His entorage (*parivāra*) invoked on a *maṇḍala;* the deities are: Jayanta, Vijaya, Ugra, Madhukara, Bhīma, Māṁsabhakṣa, Balipriya and Raktapānapriya. Exorcism - driving away the evil spirit possessing a person- is treated in the chapter called *Tantucchedavidhi.* A small icon made of rice powder is placed at the centre of a lotus-*maṇḍala, Jīvanyāsa* is done on it to invoke the self of the person to be exorcised (*sādhya*) and Rudra is worshipped with red flowers in the *kumbha* who is the *sādhaka* here. *Senāstambha, aśvastambha* which are the rites to immobilise the enemy's army and cavalry are next described.

There are quite a few chapters that are general in nature: *Nityakarmavidhi* briefly speaks about daily obligatory rites while *Naimittikavidhi* deals generally with the different rites of installation. In the same way *Rudrākṣavidhi* speaks about various types and greatness of *rudrākṣa* beads and the *Bhasmavidhi* the procedures of wearing the *bhasma.*

A chapter elaborately gives instructions on different *mantra-s,* their form and utility. A sort of *nagaranirmāṇa* where are assingned places for different communities for living, and also for places and temples is found in the *Aṃśumadāgama.* Different types of *namaskāra* and the method to do them and a few propitiatory rites (*śānti*) are treated in a separate chapter. *Gopuralakṣaṇa* is a chapter that pertains to the architectural and other details of temple tower (*gopura*). *Āyudhārādhana* which actually deals with the worship of sword (*khaḍga*) may be the same as the present day *āyudhapūjā;* in this rite different deities are assigned various parts of the sword and worshipped. Another interesting chapter is *Diṅmūrtisthāpanā* which deals with the procedure of installation of statues of various deities in the *gopura*, temple walls, and niches.

One more interesting detail we get from this *Āgama* is about installation of the five deities - Sadāśiva, Viṣṇu, Durgā, Vināyaka and Skanda- in a temple or on a mountain. Special worship of Śiva on the *aṣṭamī* day in the dark half of the *Mārgśīrṣa* month is detailed in a chapter and the worship on *pradoṣa* in another one. *Chinnapūjā* - a special worship with various flowers to be done on Friday or Monday or on *navamī* day - is described in a chapter. Finally there are also chapters that briefly touch the rites of *śaṅkhābhiṣeka, ārdrāvrata, nityotsava,* etc. We also have a brief chapter that gives the list of 96 rites that form part of the installation (*pratiṣṭhā*).

To conclude, this brief survey on the important contents of the five *Āgama* texts which have so far not been published is a small attempt to place before interested scholars the richness and variety of these texts in the matters of religious rites and philosophical doctrines. In this fashion the *Āgama* of the other group, *Rudrabheda,* can also be explored and presented on a future occasion.

Glimpses from

Śākta Āgama

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A Brief Account of the Yoginī Tantra

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The *Yoginī Tantra* which is one of the major texts in Tantricism is considered to be written in Assam in the sixteenth century A.D. It is one of the sixty four traditionally recognized *tantras* and occupies an important place among the tantric literature. According to the *Vārāhī - tantra* this text contains 12,532 verses[1]. They are written in two parts, *pūrvārdha* and *uttarārdha.* The first part has nineteen *paṭalas* and the second part contains sixteen *paṭalas.* The first part begins with the description of the glory of *Guru.* In the following chapters it describes in great detail about Goddess Kālī, Mahāvidyā and the philosophy behind the worship of *Śrīvidyā.* Second part explains different sacred places of Kāmarūpa and socio-cultural life of this period. It deals with the legend of the Goddess Kāmākhyā of Kāmarūpa . It says that the Devi resides in every house of Kāmarūpa. This Tantra reveals that in Kāmākhyā the emphasis is more on the creative element than on the amorous element as mentioned in the *Kālikā -purāṇa.* It further says that the worship of Goddess Kāmākhyā is not complete without *pradakṣiṇa.* She is regarded as *Viṣṇumāyā* or *Yogamāyā* or *Pṛkrti* and is superior to the trinity of Gods. Only by her grace Viṣṇu got *Viṣṇutva,* Śiva had his *Śivatva* and Brahmā got his *Brahmatva.* It further says that Goddess Kāmākhyā being a

mother figure undergoes a yearly turn of menstruation. One should not visit the temple of Kāmākhyā during the first three days of the month of Karkaṭa (Śrāvaṇa) because if she is touched during these days one will invite a curse and shorten his life [2.6.159]. This taboo is called *Ambuvācī* or *Ameti* in Assam. However, in the present time according to the calendar, it starts towards the end of Mṛgaśīrṣa star and continues till the end of Ārdra star around the early part of the month of Āśāḍa. Chapters VIII, IX and X of the first part describe how this tantric text came to be known as *Yoginī Tantra.* They explain with the story of Ghora who is none other than the Śiva's own negative force being created in the form of a demon.

Once in the past Goddess Śivāni (Pārvatī) requested Lord Śiva to tell her about the birth of *Yoginīs.* Śiva told her that it was very secret. Still he would explain to her in detail. Śiva said that once Goddess Pārvatī and he got into an argument over the supremacy of power that they held with them. Śiva knew very well that Pārvātī was the form of *prakṛti,* was the queen of Kedāreśvara and the sole attraction of the whole universe. He also knew that without her Śiva would be powerless and would be lifeless. He would be like a corpse. Still he wished to show his mighty power. Therefore, he created a demon called Ghora from his own and asked Pārvatī to go to the western end of the ocean where Ghora was being made to emerge from the ocean. He was very fierceful, huge in size with crores of hands, eyes and 50 lakhs of faces. While Ghora came towards Pārvatī with lustful expression, Śiva also came there in a relaxed manner.

When the divine couple left their palce the whole *Brahmāṇḍa* became lifeless. All the divinities including Mahādeva in the upper region started thinking what would happen. Devī was very angry when Śiva asked her to go to the western end. The demon Ghora by seeing her beauty with lustful eyes became very pasionate and restless. He told Devī that he was very impatient to hold her and asked her to accept him as her husband and embrace him. Devī praised Ghora with all flattering words and told him that she had taken a vow that whoever she would marry he should first fight with her. She would not accept anybody as her husband without having the capacity of being a warrior. When the demon heard such condition from Devī, he became so angry that he looked like a *Kāla* or *Rudra*. They both started fighting in such a manner for that kind of fight was not seen or heard in the past. At that time Goddess Pārvatī was in her original form of *Mahākālī* with dark black apperance, wearing a garland of human skulls, protruding lolling tongue, dishavelled hair and crores of *yoginīs* emerging from her radiant body to fight with Ghora. When the demon saw the Goddess Mahākālī in her terrific apperance with different *Brahmāṇḍas* on her body and the *devas* around her, he was so frightened that he fainted. Śiva also was so terrified by the *viśvarupa* of his spouse that he was spellbound and hid behind her. When Brahmā and Viṣṇu saw her terrfying appearance they went away through her nostrils. Brahmā went through *Pinglā nāḍī* and Viṣṇu went through *Iḍā nāḍī*. When Ghora woke up he was completely relieved from his lust and passion and became pure and pious in his thinking and action. When he saw such a fierceful form of

Mahākālī with her pleasent face, at that very moment Ghora obtained his identity and attained *Brahmajñāna.* He started eulogising her with prayer and requested her for his deliverance. Then Mahākālī with her lolling sharp tongue cut his body into two pieces and killed him. By witnessing the whole episode Śiva was very terrified and ran away to the forest through *Suṣumnā nāḍī.* Mahākālī acknowledged her great success by dancing and playing instruments.

Lord Śiva told Goddess Pārvatī that when she took the form of *Mahākālī* she had crores of faces and hands and in every *Brahmāṇḍa* he could see her fierceful appearance. He could not think where he could go. Like this one crore of years passed. During this peirod *Śāstra, Veda* and *Purāṇa* developed and all divinities and human beings worshipped her. She was seen in every part of letters, every part of *Varṇas, Kalpas, Grammar, Niryuktas* and *Cchandas.* Again Śiva eulogised her in many ways. He said she was *Brahmamayam, Sarvajñāna, Sarvayajña, Sarvatīrtha, Sarvapuṇya, Sarvadharma, Brahmajñāna, Brahmānanda* and the founder of the *Veda, Brāhmaṇas* and all *Śāstras.* She was present in the *māyā* form in the outer world and in the inner world of the *sādhaka.* She was the bestower of *Nirvāṇa* to *sādhaka.* She was the giver of *Sarvavidyā, Sarvasiddhi* and *Sarvamukti* to her devotees. She was *Sarvabhoga* and *Sarvayoga.* He prostrated at her feet who was in the form of *Kālī.* He told her that she was *Kālī* with *Yoginīs* dancing around her. She resides in the form of *ājñācakra* between the eyebrows of the *sādhaka.* She is *Mahākālī* worshipped by Brahmā, Viṣṇu

and Maheśvara. When Viṣṇu and Brahmā came to see her, could visualize her *viśvarūpa* and Brahmā could realize her *adbhuta mantrasvarūpa.* Śiva addressed her as Maheśvarī and told her that he thought of her as just the daughter of Daksha. He sincerely said that she was his *ādya* guru and requested her to impart knowledge to him. Then Śiva was waiting for a crore of years and did what Devī asked him to do. When Devī was fully satisfied by his obedience, she asked Śiva to ask for a boon. At once Śiva told her that he very much wished Goddess to keep her lotus feet on his chest forever. Mahākālī said that he made her to fight with the demon Ghora created by him. For that Śiva would have to fight with her agian. Śiva would be born in the *garbha* of *Mahiṣa* and would be named as *Mahiṣāsura.* That time because of that demonic nature *Devī* would fight with him and kill him by assuming the name and form of *Bhadrakālī.* She would kill his *asuric* form and keep her left toe on his chest. Then onwards he would forever stay under her feet. Until then she asked Śiva to be her *āsana* in the form of a corpse. Śiva did praṇāms to *chidrūpī Brahmanniṣkala Mahākālī.* This is how Śiva told Pārvatī with regard to the birth of Ghroa and the emergence of *yoginīs.*

In the tenth *paṭala* Śiva told Pārvatī that she was none other than *Śāmbhavī, Mahāmāyā, Mahākālī, Sadchitānanda-svarūpā* and she was the reliever of fear. She told him that she is the energy of Brahmā, Viṣṇu and Īśvara and does the *sṛṣṭi, sthiti* and *laya* of the universe. She was the *icchāśakti, kriyāśakti* and *jñānaśakti.* She was the cause of all deeds of creatures in the

universe. While she is with Viṣṇu in the *icchāśakti* form she bestows the desires of *sādhakas,* with Brahmā in the *kriyāśakti* form she transforms their desires to action oriented. With the Maheśvara in the *jñānaśakti* form she bestows divine knowledge to the *sādhaka.* She is *sarvaśaktisvarūpiṇī.* Mahākālī told Śivaśankara that she is the *Guru, Śrīśivā, Parameśvarā* and the fixer of the fate of every creature in the world. Then Īśvara told her that everything is false, only Brahman is truth. Thus the chapaters VIII, IX and X describe the dialogue between Śiva and Pārvatī.

The dialogue between Śiva and Śivānī in the *Yoginī tantra* provides two kinds of messages. They are (1) philosophical (2) mundane.

Philosophical :

1. Goddess is called with many names such as *Pṛkrti, Mahāmāyā, Yogamāyā, Jagaddhātrī, Parameśvarī* and *Paramātmikā,* etc. However, the supreme ultimate female power is *Mahākālī.* While in the above names she is represented in a very pleasant form for the sake of devotees in ordinary life, for an ardent *sādhaka* her fierceful real form of *Mahākālī* is the ultimate. In this form she is also called *Bhadrakālī*, *Smaśānakālī* and *Dakṣiṇakālī.*

2. This supreme female power is the ultimate one in the universe that without which even a single leaf cannot move from its tree.

3. Even the prime deities like Brahmā, Viṣṇu and Śiva are nowhere without her presence.

4. The equivalent male form of *Mahākālī* is her spouse *Mahākāla.* When *Mahākālī* enters Viṣṇu she becomes *Viṣṇumāyā,* with Brahmā she is *Brahmamāyā* and with Śiva she is *Śivamāyā.* In these forms she performs the creation, sustenance and annihilation of the universe.

5. Lastly, supreme Goddess is *Mahāśakti;* she is *icchāśakti* when she is with Viṣṇu in *Viṣṇumāyā* form. She is *kriyāśakti* when she is with Brahmā in *Brahmamāyā* form. She is *jñānaśakti* when she is with Śiva in *Śivamāyā* form. To make it clear she bestows her blessings to fulfill the desires of her devotees in the form of *Mahālakṣmī* who is *Viṣṇumāyā.* She brings into the action of the desires while in the form of *Mahāsarasvatī* who is *Brahmamāyā.* While she is in the *Śivamāyā* form she bestows knowledge of highest bliss to her devotees and then she is called *Mahākālī,* the supreme Goddess of *Brahmajñāna.* In order to attain the blessings of *Mahākālī* the *sādhaka* has to go through severe ordeals. In fact, to attain the blessings of *icchāśakti* and *kriyāśakti* the *sādhaka* can do the required worship at home itself. But the blessings of *jñānaśakti,* cannot be attianed

unless the *sādhaka* sits in the graveyard and do the meditaion. In the XI Chapter Śiva tells us that the best place to do such meditation is the graveyard in Varāṇasi.

Mundane:

The message for the Mundane people is given by the example of the salvation of Ghora the demon. The demon Ghora who is none other than Śiva 's own creation of negative thinking and force got salvation when he had the *darśan* of the real form of Goddess supreme and prayed her to forgive him. From the demonis description we understand that Mahākālī is black and fierceful in her physic, nevertheless her face is very pleasant, compassionate, kind and even waiting to bestow blessings to any one irrespective of their cruel thinking and action. Once any human being takes the refuge of her, supreme Mother will never leave the *sādhaka* from her grip. This grip is compared to the holding of the kitten by the mother cat in the daily worldly life.

End Notes

1. Biswanarayan Shastri (ed), *Yogini Tantra,* introduction, p. xv

Śrīvidyā or Śrīyantra Upāsanā : A Salient Feature of Śāktāgamas

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The mode of *Upāsanā* based on the reputed mystic daigram: *Śrī Yantra* has hoary antiquity, long continuous *Upāsanā* tradition as well as very large following of practitioners all over India. *Datta Samhitā* composed by Lord Dattātreya is the main source of this worship. This treatise is not available now a days. So also *Paraśurāma Kalpasūtra* based on *Datta Samhitā* is not easily available. However, different *Śāktāgamas or Śākta Tantras* referred to, enhanced and popularized this worship. Among the *Tantra* texts sixty four *Tantras* are non Vedic, eight *Tantras* are called mixed. i.e. partly Vedic and parlty non-vedic. These *Tantras* follow the *Upāsanā* of *Śrīvidya* or *Tripurasundarī,* but these texts accept the five *'m' karas* with their philosophical meaning, avoiding *Vāmācāra.* Another group of *Tantras* is said to be purely *Sātvik* and have many similarities with the Vedic thoughts.These *Tantras* are called *Candrakalā Tantras.* Their titles are : *Candrakalā, Jyotsnāvati, Kulārṇava, Kuleśvara, Bhuvaneśvari, Bārhaspata, Durvāsamata* and *Kulanidhi Tantra.* The third group of Tantras is called Vedic *Śubhāgama Tantras, Vasiṣṭha, Sanaka, Sanandana, Sanātana* and *Śuka* are the authors of these *Tantras.* The way of worship followed by these texts is called *samayācāra* which is one of three modes of Devī worship,

namely *Samaya, Miśra* and *Kaula* and they also prescribe the *Upāsanā* of *Śrīvidya.* Now a days inspite of following these texts, the *Upāsaka* follows the *Upāsanā* prescribed by three texts which form the *Prasthānatrayī* of *Tāntrikas*, these books are : *1. Varivasyā Rahasya 2. Setubandha* which are written by Bhāskara-rāya and *3. Lalitā Sahasranāma* of *Brahmāṇḍa Purāṇa.Saubhāgya- bhāskara, Lalitā-sahasranāma-bhāṣya, Lalitā Triśati-bhāṣya,* Durvāsa-s *Tripuramahimna, Kula, Bhāvanā, Aruṇa, Kālikā, Tārā* etc. *Upaniṣads* include the worship of *Śrīvidyā.* However, the subject of these texts is neatly discussed in the *Saundaryalaharī* by Śri Śankarācārya which is the essence of the *Upāsanā of Śrī Vidyā* and follow the method given by the Tāntrika texts.

There are three modes of *Śrīvidyā* worship: 1.*Kālikrama* or *Kuṇḍalini krama* or *Kādividyā 2. Sundarikrama* or *Hamsakrama* or *Hādividyā* 3. *Tārākrama* or *Samavarodhini-krama* or *Sādividyā* . This first one is *Sattavaguṇa* dominant, second one is *Rajoguṇa* dominant and third one is *Tamoguṇa* dominant. As the result of *Upāsanā* the devotee unites with Goddess and Lord. Goddess and Lord are in the united/single form. For this paper the Bhāskrarāya's *Varivasyā Rahasya* is mainly referred to for the purpose of *Upāsanā* and the description of daigram of *Śrīyantra.*

Śrimat Śankarācārya described *Śrīyantra* in *Saundaryalaharī* as below,

The *Śrīyantra* or *Śrīcakra* is made of *Bindu:* central point, eight pettled lotus, sixteen pettled lotus, three circular lines: *Mekhalātraya,* three outer square lines: *Bhupur,* four triangles: *Śrīkaṇṭha* and five triangles with downward apex:

Śivayuvati. Intermixing of these nine traingles forms 43 traingles. The stanza-

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शम्भोर्नवभिरपि मूलप्रकृतिभिः।
त्रयश्चत्वारिंशद् वसुदलकलात्रिवलय
त्रिरेखाभिः सार्धं तव शरणकोणाः परिणताः॥

सौन्दर्यलहरी - ११

The *Śrīyantra* and description is attached here-with.

The *Upāsanā* of *Śrīyantra* is also known as *Śrīvidyā* or *Mahāvidyā-Durgā Saptśati* the pious and famous *Devī Māhātmya* from *Mārkaṇḍeya Purāṇa* refers to *Mahāvidyā* as

महाविद्या महामाया महामेधा महास्मृतिः। १. ७७ ,

So also *Devī Atharvaśīrṣa* reveals *Pañcadaśī - mantra* in subtle language with symbolical words, i.e.

कामो योनिः कमला वज्रपाणिर्गुहा हसा मातरिश्वाभ्रमिन्द्रः।
पुनर्गुहा सकला मायया च पुरुच्यैषा विश्वमातादिविद्योम् ॥ १४

In this stanza Kāma, *Yoni, Kamalā, Vajrapāṇi, Guhā, Mātariṣvā, Abhra, Indra, Māyā* ,etc., words are respectively used for the letters क, ए, ई, ल, ह्रीं then another two letters: ह, स again क ह ल ह्रीं स क ल ह्रीं

The mantra is

क ए ई ल ह्रीं ह स क ह ल ह्रीं स क ल ह्रीं

This *mantra* is called *Mūlavidyā*: original knowlege. This denotes all pervading Mother goddess who is Brahman Herself.

The text further says that this is *Ātmaśakti, Viśvamohinī* and *Mahāvidyā.* In Her *saguṇa* form She holds *Pāśa, Ankuśa* and a bow with flower arrows. One who knows this *Vidyā* gains *Ānanda* and will be freed from sorrows, *(Devi Atha 15).*

In *Varivasyā Rahasya*, the author unfolds the *Pañcadaśī-mantra* by using symbolical words slightly different from that of *Devi Athavaśīrṣa* referred to above. The words used by Bhāskararāya are - *Krodhisa* with Śrīkaṇṭa is for ल् + अ *Konatraya* is for ए , *Lakshmi* for ई , *Manas* with *anuttara* for क् + अ, *Siva* for ह, *Hansa* for स, *Brahman* for क , *Viyat* (sky) for ह , the letters ल् + अ and *Śiva* for ह letters स क ल are as per reffered to as before.

The *mantra* has three sections-

1. *Vāgbhava Kūta* = क ए ई ल + ल् + अ and ह्रीं
2. *Kāmarāj Kūta* = ह स क ह ल् + अ and ह्रीं
3. *Śakti Kūta* = ह & ह (*Siva* and *Viyat*) and ह्रीं

The word *hrīm* denotes *Vyoma* for H (ह), *Agni* for R (र्), *Vāmalocana* for I (ई) and *bindu* for M (म्).

The Period of Recitation -

The period of recitation is counted in *mātrā* measure. One *mātrā* means 256 *Lava. Lava* means the time which a needle takes to pass through one petal of lotus flower.

Bhāskararāya gave this measurement of time in the commentary of the verses 15 and 16.

The commentary runs as -

कालप्रमाणं लव इत्युच्यते नलिनीपत्रसंहत्यः सूक्ष्मसूच्यविभेदने।
दले दले तु यत्कालः स लवसंज्ञितः षट्पञ्चाशदुत्तरं शतद्वयलवैरेका मात्रा ॥

The author further measures the time upto great ages. With this measurement the *Pañcadaśī mantra* is to be recited with following *mātrās.*

ई , ए= 2 *mātrās* ह्रीं , = 3 *mātrā*, other letters 1 and half *mātrā* each, *Bindu* is to be pronounced with half *mātrā.* The total period of pronounciation is *Vakkūṭa* with 11 *mātrās*, *Kāmarājkūṭa* with 11 and 1/2 *mātrā, Śaktikūṭa* with 8 and 1/2 *mātrā.* Total number is 31 *mātrās.* The letters are to be pronunced from throat, throat and pallet, the teeth, the root of the mouth and the nose.

The *mantra* and the six *yogic cakrās*-

The three *kūṭas* touch six main *cakrās* namely, *Mulādhāra, Svādhiṣṭāna, Maṇipūra, Anāhata, Ājñā* and *Sahasrāra.* The first *kūṭa* touches portion from *Mūlādhāra* to *Anāhata.* The second *kūṭa* touches the portion from *Anāhata* to *Ājñācakra.* The third *kūṭa* touches the portion from *Ājñā* to centre of the head. These three *kūṭās* have effulgence like diluvian fire *(Pralayāgni)*, ten millon Suns and ten millon Moons respectively.

The *mantra* and the three states of consciousness

The *mantra* has the sounds begining from *Ka* to soundless state that *Unāmana.* Therefore, *Jāgṛti:* waking state, *Svapna:* dream-state, *Suṣupti:* deep sleep state and *Turīya:* Observer state of consciousness are included in this *mantra.* This *mantra* pervades these three states.

Sampradāyārtha, Rahasyārtha, Mahat-tattvārtha and *Saṃastārtha* of this *mantra*-

A) Bhāskararāya says that pronunciation without knowledge is fruitless. For Tantrikas, this *mantra* is as important as Gāyatrī to Vaidikas. *Tripuropaniṣad* consists of the comparison of this *mantra* and the Gāyatrī. Bhāskararāya compares this *mantra* with Gāyatrī as below -

Pancadaśī - mantra	**Gāyatrī Mantra**
Ka (क) = Śiva	Tat
E (ए)	Saviturvareṇyam
I (ई) = Śiva	Bhargodevasya dhī
L (ल) = Earth	Mahi
Hrīm (ह्रीं)	Dhiyo yo naḥ pracodāyat and Parorajase Sāvadom (4thfeet of Gāyatri)
Three divine couples = three *kutas*	
Vāmā & Icchā	Brahmā & Bhārati
Jyeṣṭhā & Jñānā	Hari & Kṣiti (Earth)
Raudri & Kriyā	Śiva & Aparṇā

B) Sampradāyārtha -

The sixty-eighth verse of *Varivasyārahasya* says that *Parādevatā*: Supreme goddess and the *mantra* are identical and does not differ even by a smallest measure. He quotes śruti in his *Prakāsā* commentary for this verse -

तत्रैव अन्यत्र तद्वा एतद्ब्रह्माद्वयम् इत्यादिना ब्रह्मस्वरूपमभिधायातदुपासनां पूर्णाहं ब्रह्मभावनारूपं विस्पष्टं हंसः सोऽहं इत्यादिना विदधाति ॥

The *mantra,* Devi and the world are one and the same. The three types of worshippers namely, *Sakala, Pralayakala* and *Vijñānakala* are singnified by the three *ka-kāras* of the *mantra.* As there is no difference between cause and effect, between *vācya* and *vācaka* and between Brahman and universe so also there is no difference between universe and *Śrīvidyā.* One's own *guru* is identical with *Devatā, Vidyā, Cakra* as well as there is the identity of *Devatā, Vidyā, Cakra, Guru* and pupil's own self.

C) Rahasyārtha-

The Kuṇḍalini Śakti of a worshipper is identical with fifty alphabets: *varṇamālā* and She is identical with Vidyā and Devī.

D) Mahat-tattvārtha-

There is an identity between *Sat-Cit-Ānanda rūpa Brahman* with this *mantra.*

E) Samastārtha-

स, क, ल means action and ह means destroyer of universe ई means creation and preservation ह्रीं means divine Mother who dispels all the pains of a deovtee and स क ल ह्रीं means संविद् i.e. knowledge.

Saguṇa form of Devi -

क - is Brahman , ए - is Viṣṇu, अ - is Śiva, ई - is praise. This is first group which is said to be identical with Ṛgveda, क- is face, ह स क means smile on the face क - is the Sun, - ह is the Moon, ल - is for eyes. This second group is identical with Yajurveda. The third group is formed by all the *ka-karās* which

are identical with Samaveda, ई - is Iśvara ह - means Śiva. All these are attributes of Devī.

Srimat Śankarācārya picturises Devi's form in *Saundaryalaharī.* It is as below- Śridevi: the Mother has a beautiful female form. There are three lines on her throat which is an auspicous sign, she sings·beautifully, she wears a necklace of pearls, she looks eight-fold ways, namely, Viśālā, Kalyāṇi, Ayodhyā, Dhārā, Madhurā, Bhogāvati, Avanti and Vijayā at her devotees. Her complexion is red, she has decorated her face with safforn paste, she wears a garland of red flowers, she holds arrows of flowers, a bow of sugarcane, noose, *ankuśa,* crystal rosary: she wears red garments (Stanza 7). In the 15th stanza of this *stotra* She is described as follows: Her colour is white, She wears a crown of crescent Moon, her hands are in *varada* and *abhaya* postures.

The above description clears the philosophy of *Śrīyantra* worship. There is also gross worship is in vogue.

Saguṇa worship -

The gross form of worship of *Śrīvidyā* is a worship of her visual form and the *Śrīyantra.* It includes

1. Performance of worship with sixteen offerings with the application of *Śrisūkta mantras*
2. The daily worship along with other deities on the altar.
3. *Kumkumarcanā* with either by the application of *Śrīsūkta* or

the application of *Lalitā sahasranāma.*

4. Meditation as per subtle and gross worship process: philosophy and worship.

5. Recitation of *Pancadaśi mantra, Śrīsūkta* and different names of Devi.,etc

This worship is called *Ahamgrahopāsaṇā,* because there is an unification of the *Upāsya, Upāsaka* and the *Upāsanā.*

The Philosophy behind Śāktāgama (Dakṣiṇāchāra)

Dr.Kowtha Lalit Manohar

Every living being is constantly in quest of peace and happiness. Happiness is classified as real happiness and apparent happiness. Often apparent happiness is mistaken for real happiness. Some feel that the happiness is derived from '*Viṣayas*' (objects). सुखं विषयनिष्ठं वा मनोनिष्ठं वा *(sukhaṃ viṣayaniṣṭhaṃ vā manoniṣṭham vā)* - does happiness lies in *Viṣayas* i.e, objects or mind is the question. Our Maharshis (Seers) have emphatically stated that *viṣayasukham* is only apparent and temporary and that real happiness can be obtained through '*manonigraha*' (control of mind) and by realizing one's own self- '*Ātma Sākśātkāra*'. Lord Kṛṣṇa says in *Bhagavadgita*-

ये हि संस्पर्शजा भोगाः दुःखयोनय एव ते।
आद्यन्तवन्तः कौन्तेय न तेषु रमते बुधः॥

ye hi saṃsparśajā bhogāḥ duḥkhayonaya eva te ।
ādyantavantaḥ Kaunteya na teṣu ramate budhaḥ ॥

(Oh *Kaunteya*! The pleasures derived by the contact of physical objects are only the gateways for misery. They have a

beginning and end. The wise do not get attracted towards them). This clearly establishes the fact that unalloyed happiness can be obtained only from within.

To achieve this one should become a true *sādhaka* i.e. one who practises day in and day out with the sole objective of having that 'self-realization'. This process may be completed in one or many births depending upon the intensity with which one practises. Our scriptures have said जन्मना वा जन्मभिर्वा *janmanā vā janmabhirvā.* An example is given भरतस्य त्रिजन्मभिः *Bharatasya trijanmabhiḥ* (The sage *Bharata* attained that blissful state in his third birth). Our scriptures have emphasized the necessity for a human being to choose the trodden path without wasting any time. Some feel that this is to be studied and practised after retirement - say at the age of sixty years. It is a pity that one takes it for granted that he will live upto sixty years and more. Sage Vasiṣṭa tells Śrī Rāma, who was twelve years of age अद्यैव कुरु यच्छ्रेयो वृद्धः सन् किं करिष्यसि *adyaiva kuru yacchreyo vṛddhaḥ san kiṃ kariṣyasi* (Do whatever is good today itself. What is it you can do when you become old?). This is a clarion call given by him to all humanity. Life is precious, do not waste a single moment.

आयुषः क्षण एकोऽपि कोटिरत्नैर्न लभ्यते

āyuṣaḥ kṣaṇa ekopi koṭiratnair na labhyate /

(A moment of your life cannot be got even by offering precious stones in huge quantity).

Let us not waste our life. Let us address ourselves to the noble supreme cause.

Depending on the capacity and capability of the

individuals, the scriptures have given many options for our practice. अधिकारिणमाशास्ते फलसिद्धिर्विशेषतः *adhikāriṇamāśāste phalasiddhir viśeṣataḥ* A lecturer gives lectures in the classroom for a group of students. Some come out in flying colours with distinction and ranks, some get average marks and some fail. This proves the fact that the capacity and capability of the student is of paramount importance. शिष्यप्रज्ञा एव केवला *(Śiṣyaprajñā eva kevalā)* says our scriptures. Śrī Kṛṣṇa says तद्विद्धि प्रणिपातेन परिप्रश्नेन सेवया उपदेक्ष्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः

tadviddhi praṇipātena paripraśnena sevayā
upadekṣyanti te jñānaṃ jñninastattvadarśinaḥ

(Learn and understand that absolute truth from a *sadguru* by prostrating before him, serving him and by clarifying your genuine doubts through your questions. The seers will teach and explain the true wisdom). This emphasizes the need of a *sadguru.*

With this background let us come to the topic *The Philosophy behind Śāktāgama.* In the synopsis I tried to give a bird's eye view of this vast subject. We normally come across the words '*Āgama*' and '*Nigama*'. The *Āgama* is described as

आगतं पञ्चवक्त्रात्तु गतं च गिरिजानने।
मतं च वासुदेवस्य तस्मादागम उच्यते॥

āgataṃ pañcavaktrāttu gataṃ ca Girijānane/
mataṃ ca Vāsudevasya tasmādāgama ucyate//

Expounded by Lord Śiva, assimilated by goddess Girijā and accepted by Vāsudeva. Hence it is called *Āgama.* The *Nigama* is described as

निर्गतं गिरिजावक्त्रात्तु गतं शिवमुखाम्बुजे।
मतं च वासुदेवस्य तस्मान्निगम उच्यते॥

nirgataṃ Girijāvaktrāttu gataṃ Śivamukhāmbuje/
mataṃ ca Vāsudevasya tasmān nigama ucyate//

Expounded by goddess Parvati, assimilated by Lord Śiva and accepted by Lord Viṣṇu - hence called *Nigama.*

In the *upāsanā mārga* the culmination point will be for the *Sādhaka* to become one with the Supreme.

Mantra, Yantra and *Tantra* are required for practising any *Vidya. Āgama* is the text, which gives these details. For *Śrī Vidyā, Śāktāgama* is the text.

It is said that Lord Śiva has given sixty four *Tantras* to be practised by different categories of *Sādhakās.* Many of these were practised to obtain some supernatural powers. Having obtained the same, the powers were used for the personal aggrandizement, destroying the opponents, etc. In this process the main objective is lost sight of. After some time, the *Sādhakas* are back to square one if not to a lower position. The Divine Mother, out of compassion to the true aspirants has given the *Nigama,* which leads one to that state of blissful *Samādhi.* The purpose of both *Āgama* and *Nigama* is only to help the aspirant to travel in the right path under the directions of a *Sadguru.* Whatever we do should be in consonance with the teachings of these sacred texts.

Ādi Sankara Bhagavatpāda describes this in *Saundarya Laharī* as follows :

चतुः षष्ट्या तन्त्रैः सकलमतिसन्धाय भुवनं

स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रैः पशुपतिः।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥

catuḥ ṣaṣṭyā tantraiḥ sakalamatisandhāya bhuvanaṃ
sthitastattasiddhiprasava paratantraiḥ Paśupatiḥ/
punastvannirbandhādakhila puruṣārthaika ghaṭanā
svatantram te tantraṃ kshititalamavātitaradidam//

Having expounded the sixty four *Tantras*, Lord Paśupati was deeply involved in experimenting with the *Siddhis* being obtained from the different *Tantras.* The Divine Mother forces Him to give that independent *Tantra* of her's which enables the *sādhaka* to achieve the *Paramapuruṣārtha.* That is Śrī Vidyā.

Śrī Vidyā is known as *Kādi vidyā* and *Hādi vidyā* . It is said that *Manmatha* has worshipped the Divine Mother with the *Panchadasi mantra* starting with the syllable *'Ka'*.

Ādi Śankara Bhagavatpāda states as follows in *Saundaryalaharī.*

धनुः पौष्पं मौर्वी मधुकरमयी पञ्चविशिखा
वसन्तः सामन्तो मलयमरुदायोधनरथः।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा
मपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते॥

Dhanuḥ pauṣpaṃ maurvī madhukaramayī pañcaviśikhā
vasntaḥ sāmanto malayamarudāyodhanarataḥ/
Tathāpyekaḥ sarvaṃ Himagirisute kāmapi kṛpā-
mapāngātte labdhvā jagadidamaṅgo vijayate//

'Manmatha (Cupid) has a bow made of Sugarcane, the strings of which is made of bees, five flowers as arrows, the Vasanta (Spring) as the associate and the cool breeze as the chariot. Even with such equipment Manmatha having got the grace from a ray of your divine vision is conquering the universe '.

Here the letter *'Ka'* in the word *'Kāmapi'* seems to signify the *'Kādividyā'*

The great sage Agasthya who was initiated into this by Lord Hayagrīva worshipped the Divine Mother with the *Panchadaśi Mantra* starting with the syllable *'Ha'*. Hence the former is called '*Kādi vidyā*' and the latter '*Hādi vidyā*'. Many celestial personalities have worshipped the Divine Mother with different *Bījākṣaras.* Presently only the above *Kādi vidyā* and *Hādi vidyā* are available. The ultimate goal is same for both the *Vidyās.*

This *Vidyā* is practised in two different ways. The first one is known as '*Samayācāra* and the second one as *Kaulācāra or Vāmācāra* . To enlighten the *Sādhakas* and enable them to follow the right direction without confusion, five '*Samhitas*' are given by the sages. They are '*Sanaka Samhita*', '*Sanandana Samhita*', '*Sanatkumara Samhita*', '*Vasiṣṭa Samhita*' and '*Śuka Samhita*'. In all these *Samhitas* the '*Samayācāra*' is stated as the one, which is endorsed by the *Vedas.* This *Samayāchāra* is described as originating from '*Para Śiva*' and flowing down through the '*Guru Parampara*'. So, a *guru* is a must to practise this.

The *Samayāchāra* emphasizes on *Antaryāga.* This in turn

is related to *Kuṇḍalinī* Yoga. To perform *Bāhya Pūjā*, one should have all the required material articles. *Bāhya Pūjā* is for the beginners. As one progresses in this direction, one has to leave *Bāhya pūjā* and take up the *Antaryāga* अहमित्येव विभावये भवानीम् *(aham ityeva vibhāvaye Bhavānīṃ*). The *Sādhaka* identifies himself/herself with the *Mūla prakrithi* and worships her to open the doors of *Moksha* to become one with the *Bindu.* Ādi Śankara describes the divine mother as मोक्षद्वारकवाटपाटनकरी (*mokṣadvāra kavāṭapāṭanakarī*) 'one who is capable of opening the doors of *Moksha*'.

Some aspirants practise the *Kaulāchāra* for attaining supernatural powers. Attainment of such powers is bound to distract the aspirant. Being carried away by these powers the *Sādhaka* will drift away from the ultimate objective and thereby will have a downfall. Hence the sages have condemned this process.

In *Tripura Siddhānta Kāma Kalā* it is described as :

तस्य कामेश्वराख्यस्य कामेश्वर्याश्च पार्वति।
कलाख्या सा विलासाश्च ख्याता कामकलेति सा॥

Tasya Kāmeśvarākhyasya Kāmeśvarayāśca Pārvati ।
Kalākhyā sā vilāsāśca khyātā kāmakaleti sā ॥

Śrī Puṇyānanda Munīndra codifying the different texts on *Śrī Vidyā* has authored '*Kāma kalā vilāsamu*'. This book is like a *Kalpa Vṛiksha* for the *Sādhakas.*

It is said that once when this sage was in deep meditation he experienced the divine conversation of two Swans *(Hamsa)*, one of them male and another female. During that conversation

the female Swan asks the male Swan to explain her that 'Knowledge' by obtaining which one gets to know every thing in the Universe एकविज्ञानेन सर्वविज्ञानम् *(ekavijñānena sarvavijñānaṃ)* In reply the male Swan says 'by knowing the *mṛtpiṇḍa*' (a ball of mud) one will come to know all that is made of mud. This is *Tattvopadeśa* by the supreme *Kāmesvara* to the divine mother *Kāmesvari.* The mother *Mūla prakṛti* having understood the quintessence of this preaching attains *Samādhi* (the blissful state). The sage realizes that the two Swans are none other than *Śrī Kamesvari* and *Śrī Kāmesvara.* Having experienced that blissful state he has authored this divine text *Kāma kalā vilāsamu* with a compassionate feeling that true and sincere *sādhakas* can follow this to reach that blissful state. He has given the quintessence of this *Vidyā* in the form of *Sūtras.*

यो वेदादौ स्वरः प्रोक्तो वेदान्ते च प्रतिष्ठितः।
तस्य प्रकृतिलीनस्य यः परः स महेश्वरः॥

Yo Vedādau svaraḥ prokto vedānte ca pratiṣṭah /
Tasya prakṛtilīnasya yaḥ paraḥ sa Maheśvaraḥ //

is a hymn from the *Vedas.*

OM *Praṇava* is to be recited before chanting any Vedic hymns. This *Praṇava* is well established in the *Vedānta śāstra.* In the *Upanishads* it is said:

सर्वे वेदाः यत्पदामामनन्ति तपांसि सर्वाणि च यद्वदन्ति।
यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं सङ्ग्रहेण ब्रवीमि ओमित्येतत् ॥

Sarve Vedāḥ yat padāmāmananti tapāṃsi sarvāṇi ca yadvadanti /

Yadicchanto brahmacaryam caranti tat te padam saṅgraheṇa bravīmi ōmityetat ||

The meaning of the above is *Praṇava* is the quintessence of all *Vedas*, the ultimate to be achieved by various rituals and to reach that ultimate celibacy is practised.

This *Pranava* is in *Vaikhari* form the last stage of *Nāda* (Sound), and this gets immersed in the *Prakṛti*. The Supreme is above the *Prakṛti*. He is called *Maheśvara*. This all- pervading omnipresent and omniscient blissful knowledge is described as *Brahma*. This is described as *Satyam, Jñānam and Anantam*. That which existed earlier, exists now and in the future forever is called *Satyam*. *Jñānam* is that which destroys the ignorance. *Anantam* is that which has no extinction. This is the knowledge one has to acquire to attain that state of absolute bliss *Samādhi*. This can be achieved by practising *Samayāchara* as enunciated in the *Śāktāgama*.

The Philosophy of *Śrīvidyā* is based on the principle of oneness. एकमेवाद्वितीयं नेह नानास्ति किञ्चन *(ekamevādvitīyaṃ neha nānāsti kiñcana)* This is also termed as *Hamsa Vidyā* , *Brahma Vidyā* , *Turīya Vidyā* and *Rahasya Vidyā*. Being a *Rahasya Vidyā*, it has to be practised only after proper intitation by a *Guru*. However, without going into the finer aspects, I will try to touch upon some points.

In *Īśāvāsya Upaniṣad* it is said:

विद्यां चाविद्यां च यस्तद्वेदोभयम् सह।
अविद्यया मृत्युं तीर्त्वा विद्यया अमृतमश्नुते॥

Vidyāṃcāvidyāṃ ca yastadvedobhayam saha /
Avìdyayā mrtiyuṃ tīrtvā vidyayā amṛtamśnute //

This means one has to learn, understand and practise *Vidyā* and *Avidyā* . *Avidyā* is doing the *Nityakarmānuṣṭhāna* as a duty but without attachment - *Niṣkāma karma.* By this one is saved from the claws of *Apamṛtyu* and is bestowed with long life to learn the *Vidyā* . Simultaneously one should practise *Vidyā* which is defined as *Devataikya jñānam* i.e., understanding that himself/herself are one with the Supreme Consciousness. By doing this one becomes an *Amṛta* i.e., he / she becomes immortal. Immortal in the sense that one becomes the Supreme. The physical body falls at the appointed time.

The word *Aham* has two syllables *Aa Ha.* From *Aa* to *Ha*, there are fifty syllables. From *Aa* to *Aha* we have sixteen alphabets. These are the *Śoḍaṣa Kalās* (sixteen) known as *chandra kalās.* They represent *Lord Śiva.* He is the *Purusha Ṣoḍṣa kalā pūrṇapuruṣah.* The syllable *Ha* represents the *Agnimaṇḍalam.* In *Kuṇḍalini Yoga*, the *Śakti (Ha)* is awakened and taken to *Sahasrāra* where the *Purusha* is situated. When the *Mūla Prakṛti (Śakti)* reaches the *Sahasrāra*, she becomes one with the *Purusha.*

प्रकृतिः पुरुषं दृष्ट्वा प्रकृतित्वं समुज्झति।

Prakṛtiḥ puruṣṁ dṛṣṭvā prakṛtitvam samujjhati /

So *Prakṛti* is basically heat. When she reaches the *Purusha* who is cool as Moon in *Sahasrāra*, *(Kāmeśvara kāmeśvari samyogam)* the *Amṛta Dhārās*, the streams of *Amṛta*, flow from the head to

the whole body of the *Sādhaka*. This is described by *Śankara Bhagavatpāda* in *Saundaryalaharī* as follows:

सुधाधारा सारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नाय महसः ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणी ॥

Suddhādhārā sāraiścaraṇayugalāntarvigalitaiḥ
prapañcaṃ siñcatī punarapi rasāmnāya mahasaḥ //
Avāpya svāṃ bhūmiṃ bhujaganibhamadhyuṣṭa valayaṃ
svamātmānaṃ kṛtvā svapiṣi kulakuṇde kuhariṇī //

Merging of this '*Aham* ' with the Divine is *Mukti.*

In the *Hamsa Vidyā* the syllable '*Ha*' is described as *Śivasvarūpam* and the syllable '*Sa*' as *Śaktisvarūpam.* When they are joined it becomes '*Hamsa*'. The *Śadhaka* practises as '*Hamsassoham soham hamsah* '. (That '*Hamsa* is myself and I am the '*Hamsa*').

Let us look at the *Bhūmika Marga* as enunciated in *Yoga Vāsistha:*

The Seven *cakras* in the body are compared to seven *Yoga Bhūmikās. Śubheccha, Vicārana, Tanumānasa, Smottvāpti, Asamśakti, Padārthaabhāvani, Turyaga.*

All these *Vidyās* are based on our *Vedas* and *Upaniṣads.* The paths may be many but the destination is the same. The blessed practise this for attaining the blissful state of '*Samādhi*'. While practising these *Vidyās* some super human powers come

as adjuncts. But if one is carried away by these powers, he drifts from the main path. So one should be very careful to keep away from such distractions and seek the blessings of the *Divine Mother* and *Sadguru* to reach the goal here and now.

Our *Bhāratadeśa* is a *Puṇya Bhūmi* and *Karma Bhūmi.* This sacred land has the mighty and sacred Himālayas, Vindhya range of mountains and a number of divine rivers like Ganga, Yamuna, Sindhu, Godavari, Krishna, Cauvery etc., crisscrossing the length and breadth of the country. This is the land, which is the treasure house of *Vedas, Śāstras, Itihāsas, Purāṇas*, etc.

In *Śrīmadrāmāyaṇam* of Maharshi Vālmīki Śrī Rāma tells Bharata कर्मभूमिमिमं प्राप्य कर्तव्यं कर्म यच्छुभम् *(karmabhūmimimaṃ prāpya kartavyam karma yacchubham)* (having been born in this *Karma Bhūmi* one should always do auspicious acts). Śrī Ādi Śankara Bhagavadpāda says

लब्ध्वा कथञ्चिन्नरजन्म दुर्लभम्
तत्रापि पुंस्त्वं श्रुतिपारदर्शनम् ।
यस्स्वात्ममुक्त्यै न यतेत मूढः
स आत्महा स्वं विनिहन्त्यसद्ग्रहात् ॥

'Labhdvā kathaṃcinnarajanma durlabham
tatrāpi puṃstvam śrutipāradarśanam /

Yasstvātmamuktyai na yateta mūḍhaḥ
sa ātmahā svaṃ vinihantyasadgrahāt /

(To get the human birth is very difficult. Having got the birth as a man and also having the capacity to understand the Vedic

learning, if one does not try to attain liberation (*Mukti*), he is killing himself).

Blessed souls! We are having this Seminar in Tirupati, the abode of the *Divine Mother*, Padmavati, the *Mūla prakṛti*. This is the *Mūlādhāra* where we should get the *Śubhecchā* - the sacred desire to get out of this cycle of births and deaths. The Lord Venkaṭeśvara is on the *Sahasrāra* - *Turyaga*. He is the *Purusha*. All these seven hills are in our body. Let us practise earnestly to reach the *Purusha*, get merged in him and attain that blissful state. This is the only way to have unalloyed happiness - *Satcidānanda* which is the philosophy behind *Śāktāgama*.

I pray the Divine Parents, Kāmeśvara and Kāmeśvari to lead us all in the right path through *Sadguru*, shower the *Amṛtadhāras* on us and bless us to reach the destination *Amṛtatvasiddhi*.

Glimpses from

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तन्त्रसारसङ्ग्रहस्य अपूर्वता

उडुपि रामनाथ आचार्यः

विष्णूदितः तन्त्रसारः इदानीं न लभ्यते। विश्वगुरुभिः मध्वाचार्यैः तस्य सङ्ग्रहः कृतो लभ्यते। अध्यायचतुष्टये चतुश्शताधिकाः श्लोकाः सन्ति। अत्र प्रणवलक्षणपुरस्सरं पञ्चाशन्मातृकाणाम् उत्पत्तिः तथा अष्टमहामन्त्राणां जपक्रमः निरूपितः। षोडशोपचारपूजापुरस्सरं यागक्रमः प्रतिपादितः। प्रतिमालक्षणेन समं प्रतिष्ठादिकं उत्सवान्तमुक्तम्। सप्तत्यधिकमन्त्राः प्रयोगेण साकं सङ्गृहीताः। अत्रोक्ताः अनेके विषयाः तन्त्रान्तरेषु आगमेषु च अनुपलभमानाः अपूर्वा एव। केचन अपूर्वविषयाः अत्र प्रतिपाद्यन्ते।

१) षोडशोपचाराः

षोडशोपचारेषु अत्रोक्तः क्रमः अर्घ्यादिः पुष्पाञ्जलिपर्यन्तः। अयं क्रमः अत्यन्तं समीचीनः सर्वत्र योग्यः। आवाहनमत्र षोडशोपचारेषु नान्तर्भवति, यतः शालिग्रामपूजायां तस्य अनावश्यकत्वात्। तत्र भगवतः सन्निधानं नित्यम्। यदा अतिथिः गृहं आगच्छति तदानीं तस्योपचारक्रमः अर्घ्यादिरेव। अर्घ्यं, पाद्यम्, आचमनं, दत्वा किञ्चित् पानीयं दीयते। तत्तु मधुपर्कस्थानीयम्। पुनराचमनं दत्वा स्नानं कारयित्वा वस्त्रं दातव्यम्। ततः विभूषणम्। शुद्ध्यर्थं विशेषतः उपवीतदानम् अतियोग्यं भवति। अनन्तरमेव तस्य योग्यासने उपवेशः सम्भवतीति हेतोः आसनं दातव्यम्। तत्र गन्धोपचारः पुष्पालङ्कारश्च करणीयः। धूपदीपौ दत्वा भोजयेत्। अत्र दक्षिणा देवायार्थे पुष्पाञ्जलिरिति विशेषः।

अन्यत्र उपचारेषु आवाहने स्वीकृते न्यूनता सम्पाद्यते। आसनं पूर्वमेव दत्वा तत्रैव अभिषेके कृते अपचार एव भवति। पुनस्तत्रैव नैवेद्यमिति तु असङ्गतमेव। पुराणेषु बहुषु उपवीतदानमुक्तम्। तदिदानीं न स्मर्यते एव। यज्ञेषु सर्वत्र दक्षिणाभिः साकम् उपवीतं श्रूयते। तदभावे यज्ञः विकलः। पूजा च यज्ञपर्याय एव। अन्ते पुष्पाञ्जलिः

सर्वसमर्पणस्थाने उक्ता । मन्त्रैः पुष्पार्चनं च शालिग्रामादिषु विसर्जनरूपं भवति। महद्भिः प्रतिष्ठिते तथा स्वयंभुविग्रहे आवाहनविसर्जने न स्तः। अत एव आवाहनविसर्जनं षोडशके नोक्तम् । विभूषणमित्यत्र वीत्यनेन आयुधाभरणसाहित्यं सूचितम् ।

उपचारविषये सङ्ग्रहश्लोकाः -

ततोऽनन्तं योगपीठस्वरूपं पूजयेद्धरेः।
तत्रावाह्य हरिं चार्घ्यं पाद्यमाचमनीयकम् ॥
मधुपर्कं पुनश्चार्चा स्नानं वासोविभूषणे।
धूपदीपौ ततो दत्त्वा नैवेद्यं मूलमन्त्रतः।
पुष्पाञ्जलिश्च होमश्च मूलेनाष्टोत्तरं शतम् ॥

२) ब्रह्मकलशाः-

देवालये प्रतिष्ठां कृत्वा बहुकलशाभिषेकः करणीयः। ब्रह्मकलशाभिषेक इति नाम्ना प्रसिद्धः। आरभ्य पञ्चविंशतिं सहस्रकलशाः श्रूयन्ते। ब्रह्मशब्दश्च बृहदित्यर्थे बहुकलशेषु मध्ये स्थितस्य एकस्यैव नाम सङ्गच्छते। ब्रह्मशब्दस्य भगवानेव मुख्यार्थः। अतः सर्वे कलशाः ब्रह्मकलशाः भवेयुः। कलशेषु आवाहिताः भगवता सह अन्याः देवताः यदि भवन्ति तदानीं ब्रह्मकलशाः इति उक्तिविरोधः। अत्र तु भगवत्पादैः सर्वेषु कलशेषु भगवन्मूर्तीनामेव आवाहनमुक्तं नान्यदेवतानाम् इति च विशेषः। पञ्चविंशतिकलशपक्षे केशवादयः चतुर्विंशन्मूर्तयः मूलनारायणश्चेति। पञ्चाशत्कलशपक्षे अकारादिक्षकारान्तमातृकामूर्तयः अजानन्दादयः मातृकारूपाः केशवादयः चतुर्व्यूहमूर्तयः विश्वादयो ऽष्ट दशावताररूपाः दत्तबुद्धव्यासशिंशुमाराश्चेति शतं कलाः शतकलशेषु स्थाप्याः॥

अत्रेमे सङ्ग्रहश्लोकाः -

एकपञ्चाशद्वर्णानां चतुर्विंशतिमूर्तयः।
आत्माद्याः वासुदेवाद्याः विश्वाद्याः मत्स्यकच्छपौ॥
कोलो नृसिंहः सवटुः जामदग्न्यरघूद्वहौ।

वासिष्ठयादवौ कृष्णौ आत्रेयो बुद्धकल्किनौ।

शिंशुमारश्चेति शतं कलाः कलशनामकाः॥

एते शतरूपाः क्रमेण व्युत्क्रमेण च पठिताः अन्ते पुनः पञ्चाशन्मातृकारूपाश्च पञ्चाशदुत्तरद्विशतकलशेषु आवहने भवन्ति। एतेषां द्विवारमावाहने पञ्चशतकलशपक्षः, चतुर्वारमावाहनं सहस्रकलशपक्षे भवति। अनेन सर्वे कलशाः ब्रह्मकलशाः भवन्ति।

३) वास्तु

भूवराहेण भूम्युद्धारे कृते भूमिदेव्यां नरकः पुत्रः सञ्जातः। तथैव वास्तुरपि जज्ञे इत्यत्र विशेषांशः कथितः। वास्तुपूजा इति न वास्तोः पूजा, किंतु वास्तुस्थानां देवतानां पूजा। वास्तुः अयोग्यः बाधप्रदः। स च देवताभिः निगृहीतः। तत्स्थानां पूजनेन देवताः स्थिराः भवन्ति , पीडा अपगच्छति। यदि तासां देवतानां पूजा न भवति तदानीं देवतानां निर्गमनं भवति, अनन्तरं वास्तुः उद्गच्छति, पीडां करोति। अत एव वास्तुपूजा करणीया। देवतानां पूजनेनैव तस्य वास्तोरपि तुष्टिरिति देववरः श्रूयते। अन्यथा अधोमुखास्थितस्य वास्तोः पूजा कथं सम्भवति ? किं तस्य पृष्ठभागस्य पूजा वा ? अत एव वेदेषु सर्वत्र वास्तोष्पते इत्येव सम्बोधनं श्रूयते। वास्तुपतयो हि देवाः, तत्र प्रधानः चतुर्मुखः। सोऽत्र वास्तोष्पतिः। इतरदेवताश्चात्र अन्यत्र अश्रुता एव। तासां नामनिर्देशेन आचार्यपादाः ताभिः प्रशंसनीयाः।

अत्र च सङ्ग्रहश्लोकाः -

पूजयेद्वास्तुपुरुषस्योपरिस्थांस्तु सर्वदा।

देवान् ब्रह्मादिकान् वास्तुर्वराहस्य हरेः सुतः॥

पतितो दैवतैर्भूमौ चतुरश्राकृतिः स्थितः॥

कृत्वाऽष्टकाष्टकोष्ठानि मध्ये ब्रह्मा चतुष्टये।

पूज्यो द्वये द्वये शक्रो यमो वरुण एव च ।

सोमश्च पूज्याः कोणेषु वह्न्याद्याः कोणदेवताः॥

पुनस्त्रये त्रये कामं धातारं सविधातृकम् ॥

स्कन्दं च पूजयेत् कोणे सूर्यं चैव विनायकम् ।

कालं कुबेरं च बहिः प्रत्येकं दिक्षु पूजयेत् ॥

हारिं हरिं गभीरं च गाहनं गहनं शुभम् ।

त्रातमंगारकं चैव पूर्वस्यां दिशि पूजयेत् ॥

दारणं विदरिं दूतं प्रद्योतं द्योतनं दरिम् ।

मृत्युं शनैश्चरं चैव दक्षिणस्यां प्रपूजयेत् ॥

पुष्करं क्षरणं क्षारिं विक्षणं क्षोभणं क्षणम् ।

चार्वंगं भार्गवं चैव पश्चिमस्यां प्रपूजयेत् ॥

चारं विचारं प्रचरं सञ्चरं चारणं चरम् ।

बृहस्पतिं बुधं चैवाप्युत्तरस्यां प्रपूजयेत् ॥

४) सांस्कृतिककार्यक्रमः -

उत्सवेषु प्रतिष्ठासन्दर्भेषु सर्वत्र देवालयेषु सांस्कृतिककार्यक्रमः आयोजनीयः इत्युक्तम् आचार्यैः। सप्तशताधिकवर्षात् पूर्वमेव आचार्यपादैः भगवदाराधनाङ्गत्वेन नृत्यगीतवाद्यादीनां प्रकाशः कृतः। इमे च राजोपचाराः पूजान्त अर्पणीयाः। ते च अवैदिकाः न भवेयुरिति स्पष्टमुक्तम्। शास्त्रीयं भवेत्। तच्च सप्तोत्सवे दिनसप्तके भवेत् ॥

अत्र सङ्ग्रहश्लोकः

गीतनृत्तैश्च वाद्यैश्च पुराणैरितिहासकैः।

स्तोत्रैर्मङ्गलघोषैश्च वैदिकैर्दिनसप्तकम् ॥

५) भूरिभोजनम् -

अन्नदानं च सर्वेषां दशाधिकदिनेषु प्रतिष्ठासन्दर्भेषु करणीयमिति यतिश्रेष्ठैरुक्तम्। विष्णुप्रसादः सर्वैः सेव्यः, न कैश्चिदिति नियमः इति समाजकरुणयाभिहितः। यथा विष्णुमहिमा गीतनृत्यादिना सामान्यं प्रति प्रदर्शनीयइत्युक्तं तथैवात्र भोजनविषयेऽपि

श्वचंडालादयोपि अधिकारिण उक्ताः ॥

अत्र च सङ्ग्रहश्लोकः -

आ श्वभ्य आ श्वपाकेभ्यो दद्यादन्नं समस्तशः ।

पुरस्तात् परतश्चैव सप्तरात्रं निरन्तरम् ॥

एतादृशाः अनेके अपूर्वाः विषयाः मन्त्रप्रयोगे, मन्त्र, मन्त्रार्थचिन्तने, अन्तर्यामिणि चोक्ताः दृश्यन्ते। विशेषतः अनेकसंहितोक्ताः अनेके विषयाः अत्र संक्षेपेण दरीदृश्यन्ते। तथाहि- अजादिमातृकामूर्तयः प्रकाशसंहितोक्ताः। केशवादीनां आयुधप्रकारः श्रीप्रश्नसंहितोक्तः। पीठपूजायां अधर्मादीनां चिन्तनं च पाद्मसंहितोक्तम्। वास्तुविचारः कपिलसंहितोक्तः। कलशविषयः विष्णुसंहितोक्तः। योगप्रयोगः सनत्कुमारसंहितोक्तः। अङ्गुलपरिमाणादयः सात्वतसंहितोक्ताः। सम्प्रोक्षणे दिनविशेषः पञ्चरात्रोक्तः ॥

अनेन ज्ञायते यत् तन्त्रसारादुद्धृतः तन्त्रसारसङ्ग्रहः अन्यान्यसंहितातन्त्राणां च सङ्ग्रह इति। तन्त्रसार एव सर्वतन्त्राणां सर्वसंहितानां च मूलम्। अत एवोक्तम् आचार्यैः -

तन्त्रमार्गास्तु हरिणा ह्यसङ्ख्याः कीर्तिता अपि।

तेष्वयं सुगमो मार्गः सुफलश्चानुतिष्ठताम् ॥

यावतो ह्यननुष्ठाने कर्मपूर्त्तिर्न विद्यते।

तावत्समस्तं कथितं ह्यस्मिन् तन्त्रे यथाविधि॥

तन्त्रमार्गाः कीर्तिताः इत्यत्र न केवलं तन्त्रग्रन्थस्य कथनमुक्तं पञ्चरात्रस्यापि सङ्ग्रहः कृतः। तन्त्रमार्गाः पूजाक्रमाः। संहितासु पूजाक्रम एव समग्रतया निरूपितः। अस्य सर्वत्रापि हरिरेव प्रमाणमिति सूचयित्वा आचार्यैः सुगममार्गः प्रकाशितः इत्यभिधीयते। अनेन भगवान् प्रीतः मुक्तिं ददातीति आचार्याः कथयन्ति -

प्रीयतेऽनेन मार्गेण पूजितो मुक्तिदो भवेत् ।

कामदश्च स्वभक्तानां भगवान् पुरुषोत्तमः ॥

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Renovation and Conservation of Temples and Icons

(Jīrṇoddhāraṇa/Navīkaraṇa)

K.K.C. Lakshmi Narasimhan

Scope and meaning of *Jīrṇoddhāraṇa / Navīkaraṇa*

The *Āgamic* treatises, like other *śilpa* works, pay attention to the method of preservation and conservation of the temples and icons created with a large quantity of material and man-power. Generally, most of the authors of Indian literature like *dharmaśāstra*, *śilpa-śāstra*, *nīti-śastra*, etc., prescribe what is to be done but they hardly divulge the reason for the same. Probably, they were concerned with only the activity and not the reasons. On the other hand, they could have thought that providing reasons might sometimes divert the people who might find alternative solutions on their own but not adhering to the rules laid by the predecessors.

In all the *Āgamic* treatises, a separate section is allotted for *Jīrṇoddhāraṇa* (renovation and conservation). In addition, the sections on *Prāyaścitta* (expiatory) rituals are very important wherein the authors directly or indirectly reveal a number of ways of renovation. The prescriptions lead to find out the possible factors of the deterioration of the icons placed in the temple. The material-wise systematic analysis is very interesting and it reveals how they are very particular in observation of environment and nature.

All the four viz. temple (*ālaya*), tower (*gopura*), icon (*pratimā*) and pedestal (*pīṭha*) are the physical representation (body) of God[1]. Any problem in any of them is considered to be a flaw and this necessitates the *jīrṇa-uddhāraṇa* (renovation). The *Āgama*

works, therefore, insist upon the quality of the material used for both the icons and structures (temples). Like other *śilpa* works, the authors are very careful while creating the icons and the temples to ensure durability of the same which are subject to corrosion or deterioration due to the changing climate / environment as well as insects and pests. These problems are faced by the temples even currently.

The renovation of the icon does not merely confine to the icon but also other aspects such as structure (temple), pedestal and the floor level. Renovation of the structure is prescribed before the icons are renovated. The condition of the structure is one of the main causes for the deterioration / weathering of the images.

Structural factors for deterioration of icons

The problems with the structure are[2]: jutting of bricks (*iṣṭakā-kṣepa / iṣṭakā-viparyāsa*), damage of brick and stone of the wall, cracking of plaster layer (*sudhā-sphoṭa*), seepage of water (*jala-saṁsrāva*), rise of mushrooms (*kavaka-udbhava*), blockage of water of bath (*abhiṣeka-ambu-saṅkaṭa*), damage of roof (*prastara*), damage of door and door-frame (*kavāṭa-dvāra*), formation and attack of honeycomb of wild-bee (*mahā-mākṣika*) and anthill and lowering of the level of the ground (*sthala-vibhrama*). The factors structures destroyed by fire, floods, elephants as well as the thieves and arrogant people are also to be renovated[3]. According to Marīci, the temple may get damaged also due to lightning *(aśani)* and other factors which are difficult to be realized[4].

Seepage / leakage of water is one of the main factors in most of ancient palaces and temples for, this causes growth of all organisms and airborne micro-organisms on the wall and which slowly but steadily spread on the icons. Besides, they give way for the growth of plants which in turn develop well and push the bricks. Mushrooms, fungi and algae/cocroach (mentioned in the texts as *raktastrī* and *raktaśithilī*) are the posing problems even in the museums. It is well observed, "The seepage of water provides suitable and favourable conditions for the growth and development of lichens, algae and fungi. The outer layers of many images have been ruined and only remnants can be seen. Inside the caves a large

number of fungi and algal spores have been observed. These airborne biocomponents get deposited on the surface and grow fast. The rock crevices also provide thorough space for the roots of plants, which in turn affect the carvings and other structures."[5]

Another important problem is the lowering of the floor of the *garbha-gṛha*. The fixation of the *ādhāra-pīṭha* or *pīṭha* of the icon, which supports and balances the load of the *dhruva-bera*, the significant activity in the temple construction. In case the *pīṭha* is not set properly, the icon is subjected to damage; it may as well shake. When the floor level of the *garbha-gṛha* goes down, naturally the *pīṭha* also moves. As such, this becomes a major factor of the deterioration of the icon by way of cracks, breakage and collapse.

Therefore, the *śilpa-śāstra* and the *Āgama* treatises emphasize the repair and renovation of the structures as the primary work, for, they are aware of the fact that the mere renovation of the icons is in vain.

Biological factors for the deterioration

The *Āgamic* treatises are very particular about the entry of the creatures especially the omnivores for, the authors must have experienced the problems created by them causing damage to the icons. The creatures included mouse (*mūṣaka*), dog (*śvā*), cock (*kukkuṭa*), snake (*sarpa*), chameleon (*kṛkalāsa*), frog (*maṇḍūka*), cat (*mārjāra*) and mongoose (*nakula*), pigs (*varāha*), wild-boar (*sūkara*), jackal (*śṛgāla*)[6]and *mahāmākṣika* (honey-bees). Especially their contact and urination and dropping of excreta on the icons are the main matters concerned. As such, the icon as well as the place should be cleaned well immediately[7]. In fact, the urine and excreta of these creatures are highly acidic; besides, they provide most suitable medium for the growth of many microorganisms like fungi. The entry of fire-fly (*khadyota*) and the birds also cause damage to the icons[8]. The pitches and earth (*mṛd*) polluted by these creatures should not be used for the icons[9]. The doors and door-frames afflicted by the insects (probably termites and borers) should be removed at the time of renovation[10].

In addition, it appears, their blood in the sanctum also is one

of the risk factors. Therefore, the *Āgamic* tradition advises not to beat and kill the dog (*śvā*) or cock (*kukkuṭa*) causing bloodshed in the sanctum. The same way, the birth and death of jackal and dog also listed as the cause of deterioration of the icons[11]. In case this happens, the entire area must be cleaned[12]. The snake is one of the important creatures causing some problems. On its entry, contact with the icons and its death, the icons and the premises must be washed well[13]. Probably, the authors must have experienced the fact that the deadbody of the snake decomposes faster and attracts other organisms like worms and insects subsisting on dead animals.

The *Āgamic* treatises are very particular in preventing any possible biological reasons caused by the human beings. *Viṣvaksena-saṁhitā* does not permit the *ācāryas* (priests) who have certain communicable diseases like leprosy[14]. The sculptor should not have the diseases like leprosy, piles, etc[15].

Classification of the parts of the icon

The *Āgamic* works, like the *śilpa* texts, classify the parts of the icon viz. *aṅga*, *mahāṅga*, *pratyaṅga* and *upāṅga* based on the essential functions as in the human body. This classification is used by the authors to decide the eligibility of the weathered icon with reference to the material used for the same for, the tradition prohibits disposal of repairable/conservable icons.

Pāda (leg), *hasta* (hands) and *bāhu* (arms/shoulders) are *aṅgas*; *udara* (belly), *vakṣas* (chest), *kaṇṭha* (neck) and *śiras* (head) are *mahāṅgas*; *aṅguli* (finger), *karṇa* (ear), *nāsa* (nose), etc., are *pratyaṅgas*; and *ambara* (garment), *ābharaṇa* (ornaments), *āyudha* (weapons), *śiraścakra* (wheel of the head), *pīṭha* (pedestal) and *prabhāmaṇḍala* (decorative halo) are *upāṅgas*, according to Marīci. The parts of the body viz. *netra*, *nāsa*, *oṣṭha*, *tālu*, *karṇa* and *aṅguli* are *aṅgas*; *kaṇṭha*, *udara*, *śiras*, *vakṣas*, *bāhu*, *prakoṣṭha*, *ūru*, *pāṇi*, *kaṭi*, *jaṅghā* are *mahāṅgas*; *makuṭa*, *bhūṣaṇa*, *ambara*, *śaṅkha*, *cakra*, *śiraścakra*, *pādapadma*, *āyudhas*, *pīṭha*, *prabhā*, *chatra*, *krīḍāyaṣṭi*, *vaṁśa* are *pratyaṅgas*; and *keśa*, *roma*, *nakha* are *upāṅgas*, according to Bhṛgu[16].

Metal icons

The damage / deterioration takes place on account of two main reasons, in addition to the general causes for all icons such as humidity, etc.:

a) The icon (*utsava-bera*) happens to fall from the palanquin or any other vehicle at the time of procession on the street (*vīthī-bhramaṇa*)[17]. This causes direct damage to the parts of the icons.

b) The rain combined with wind/breeze polluted with grass and dust settles on the icon at the time of procession. Therefore, the procession is prohibited during the windy season and rain combined with thunder and lightning[18].

In both the cases, the icon, after certain expiatory rituals, is completely bathed (washed) before the same is installed once again in the *garbha-gṛha*. In fact, the dust in the air corrodes almost every object on account of its being subject to chemical reactions. In addition, the microorganisms carried through the *utsava-bera* to the *garbha-gṛha* causes damage to other icons especially the *dhruva-bera*. This can be one of the main reasons that the *utsava-bera* is not brought inside the *garbha-gṛha* everyday during the *Mahotsava* celebrated for ten days. When the deity is carried to other village for *Mṛgayā-utsava*, *Vanabhojana-utsava*, etc., the icon is bathed on return but before it is placed in the *garbha-gṛha*.

There are two types of damages to the metal icon – a) the *pīṭha* shakes or it comes apart from the icon and b) any part of the icon gets broken or mutilated.

The metal icon is made in two parts a) the *pīṭha* and b) the body of the image from *kirīṭa* to the metal plate (*phalakā*) below the feet. These two different parts are cast separately by the process called *madhūcchiṣṭa-kriyā.* The lower most part of the main image (*phalakā* attached to the feet of the icon) inserted into the socket (on top) of the pedestal after depositing the precious gems (*ratna*) into it. The rim of the pedestal is hammered and folded inside which grips strongly the *phalakā* of the main image and the pedestal is adjusted so as to appear one piece[19]. On account of chemical

reactions of the materials like milk, curds, etc., used for bathing ceremony which settle down on the pedestal when not properly cleaned make way for the deterioration. In any case, if the image happens to fall on the ground and the pedestal (*pīṭha*) rim becomes weaker, the icon comes out of the pedestal. Atri advises cleaning of the metal icon with sour (*āmla*) material probably the tamarind.

In such case, after performing the *bālālaya* rituals, the precious stones are to be deposited inside the socket of the *pīṭha* and the image should be fixed[20]. In case the *pratyaṅgas* and *upāṅgas* are corroded / damaged, *kirīṭa*, ornaments, *cakra*, *śaṅkha*, *śiraścakra* are broken or corroded / damaged, these parts can be joined[21]. The *āyudhas* of the stone icon can be replaced with the same made of metals[22]. Bhṛgu in *Kriyādhikāra* refers to some other authorities who recommend that the *aṅgas* can be joined if damaged[23]. However, in *Khilādhikāra*, he advises to dispose of the weathered icon[24]. In damage of *mahāṅga*, repair is not permitted. In such case, the icon should be melted and a new one should be made[25]. In case cracks and holes are noticed, they should be repaired[26]. The nose, ears and fingers of the copper image can be repaired[27]. In case of damage of the parts of the icons made of gold and silver, the image must be repaired with the same material[28]. However, the metal icons without proportionate limbs or with defective limbs must be considered as just metal and the icon must be made again[29].

Mṛd-beras (Icons made of processed earth)

The treatises are very particular about the *mṛd-beras* right from the time of construction. The material, process and procedure ensure the durability of the icon. The sequence of the procedure of image construction includes *śūla-sthāpana*, *lepakarma*, *rajjubandhana*, *mṛd-lepana*, *paṭa-ācchādana* and *varṇa-saṁskāra*; and the proportion of the material and thickness of the layers are also very important for, otherwise the image gets damaged. Otherwise, the icon itself may not be durable[30]. Moreover, the relief sculpture (*ardhacitra*) is prohibited[31] for, it is not strong and probably its properties may change with reference to the wall against which it is made. The image made of *sudhā* (lime = burnt lime) and brick are prohibited[32] for, they are subject to moisture and probably the

property or durability of the cementing/binding material is lost on account of the chemical power of the lime.

The *Vaikhānasa* authors advise to select the material of the icon according to the location where the environment and natural conditions are main factors for the durability of the icon and the structure. For instance, in the region abundant with grass (indicating more water), the icon should be made of only stone[33] for, the images made of other material are subject to deterioration. Similarly, the structures (more than thirty-two in *Āgama* works) are not suitable for all the places. The dimensions of the icons must correspond with those of the structure[34].

There are some material factors: the *śūla* should not be made of different woods or hermaphrodite trees[35]; the *aṣṭabandha* / *bandhalepa* and *kalka* must be prepared in proper processing manner[36]; the prohibited materials like garlic, *hiṅgu-taila* etc.[37], should not be mixed with the *mṛd* meant for the construction of the icon; the four materials viz. *cūrṇa*, *kaṣāya*, *oṣadhi* and *sneha* must be mixed in prescribed proportions[38]; and, *pakva-mṛd* (burnt clay) is not mixed with; absence of *rajjubandha* over *śūla* as per prescription is another cause for the deterioration of the icon[39].

Stone icons

In case the loss is only of one or two *yavas*, the particular parts of the icon may be shown in the form line (*rekhā*)[40]. The repairable stone icon should be buried in the ground and is to be taken and repaired with all the rituals of the new stone[41]. Bhṛgu refers to some authorities who hold that the stone icons may be repaired by skilful sculptors[42].

Disposal of irreparable icons

The authors of *Āgamic* tradition as well as *śilpa-śāstras* insist upon the aforesaid rules. Otherwise, icon is subject to deterioration. Moreover, before processing the *mṛd*, the containers are fumigated (*vāsita*, *dhūpita*, etc) in order to avoid growth of any organism. In spite of all these efforts, the climatic conditions – moisture, humidity, etc – have their role in corrosion of the icons[43].

The treatises are very particular about the cleaning and preventive measures that are to be taken whenever rats, snakes, bats and other living beings are found in the sanctum sanctorum. Their highly acidic excreta and hair in the sanctum pollute the images and spoil them[44]. The authors are very particular about one creature '*raktaśithilī*' which can probably be the cocroach which even in current days is the main cause of the damage of the icons in the temples[45].

The icon (*mṛd-bera*) must be renovated or replaced with a new one when the signs appear such as *sveda* (sweat), *rudhira-srāva* (blood), *pulaka* (erection of the hairs), *jvalana* (burning), *calana* (staggering), *kṣepa* (stretching), *ānata* (bowing), *sphuṭita* (crack) *varṇa-sphuṭita* (cracks in the paint), *jalpana* (whispering), *hasana* (laughing), *valmīka* (anthills), *tṛṇa* (grass), *kavaka* (mushrooms), *krimi* (insects), *kīṭa* (worms) and *mahāmākṣika* (wild honey-bees)[46]. These signs generally believed to be taking place on account of the three types of supernatural reasons. However, from the point of scientific approach, one will be astonished to know that the *śilpa-śāstras* had analyzed and anticipated the possible problems in spite of perfect care while constructing the material.

All the aforesaid defects take place when the ritualistic injunctions are neglected, for, these are on account of the physical, biological and bio-chemical reactions caused by the humans and other living organisms.

Amongst the aforesaid signs, *sveda* and *rudhira-srāva* are probably the perspiration and leakage of the resins (binding glue/ material) and other materials used in the *mṛd* which, due to high humidity and temperature in the sanctum sanctorum, get melted or moist; *calana*, *kṣepa* and *ānata* are different types of expansion and contraction of the material used in construction of the icon; *varṇa-sphuṭita* is the crack of colours due to climatic changes as well as the colouring and binding materials; *jalpana* and *hasana* may be the noise/sound produced by insects (like cricket, wasps) dwelling in the holes on the icons; *valmīka* (anthill), *tṛṇa* (grass) and *kavaka* (mushroom) indicate that the icon is subject to heavy moisture suitable for the growth of the living creatures and fungus. Any of

these sign indicate the bad condition of the icon.

At the time of renovation, the *mṛd-bera* (icon made of processed earth) must be thoroughly examined upto the *śūla* (interior core/frame made of wood)[47]. If the icon has the core of stone (*śilā-śūla*) with *mṛd* plaster, it must be checked upto the stone[48]. As the icon is constructed layer by layer, the defective part alone can be replaced or renovated. In the problem above the cloth-wrap, the entire cloth (*paṭa*) must be replaced with a new one. In case the defect is found above the *śūla* (below the layer of *kalka*), the icon should be checked up to *śūla* and other layers may be applied. If *śula* is damaged/ worn out, the entire icon should be thrown into water and a new one should be created and consecrated in the temple[49]. In case the *śūla* has corroded for two to six *yavas*, this can be adjusted with copper (rods/plates)[50]. The deficit of *śūla* upto one *aṅgula* can be adjusted with gold, silver or copper (plates/rods)[51].

Rules for the replacement / reconstruction of icons

A number of injunctions are laid down by the *Āgamic* treatises in case of replacement and the reconstruction of the icons and the temples. The posture (*sthānaka,* etc) of the weathered icon must be maintained in *amānuṣa* temples which are believed to be consecrated by celestial or pious persons[52]. This rule is relaxed in the man-made temples. The measurement should be same to the earlier structure and the icon[53]. The better material is preferred for the reconstruction of the temple and the icon. While renovating the temple and icon, the *śilpins* should apply all the features of the treatise which had been the basic text of the structure[54].

The aforesaid rules become easy by applying the methods known *Bāla-ālaya* and *Bāla-bimba* which are very essential in renovation and reconstruction.

Bāla-ālaya/bāla-bimba

The icon receives enormous amount of power by the consecration and therefore, is beneficent to all; at the same time, it becomes very dangerous if it is not renovated or disposed of in proper manner by way of rituals. However, to retain the power

invested in the icon and to have the continuous presence of God, the power should be transferred to another model icon (*bāla-bimba*) which serves the purpose of both as model and temporary abode of the Supreme One invoked in it.

The *Āgamic* treatises are very particular that the renovation should not take place before a *bāla-bimba* (for icons) and *bāla-ālaya* (model structure for the temple) are prepared[55], for, the architect and the sculptor should not create the icon or temple on his own but following the same dimensions. This is for practical reasons so that they remain authentic. However, the deity in the *bāla-ālaya* and *bāla-bimba* does not remain in them for more than a year.

Reuse and disposal of weathered icons

The weathered icon should be abandoned after due rituals. Practically speaking, the icon should not be thrown anywhere for, it may create some problems in the society. The wooden and stone icons, if there are no splinters on account of falling down and cracks, should be buried in the ground and should be taken out in the manner the stone and wood are collected, and after certain rituals the icon is consecrated[56]. The weathered *mṛd-bera* and stone icon should be covered with the ropes made of hairs of cow's tail, *kuśa* grass, wool and cotton, and should be taken to sea or any reservoir which does not dry up and it is thrown in the deep area of the water sources[57]. The deteriorated wooden icons must be burnt and mixed in the water of sea, river, etc., and the priest and others should have bath in the water and return.

Painting of the icons

The deity may be worshipped in the form of *ābhāsa* (painting) on the wall or cloth, duly consecrated in the *garbha-gṛha*; however, this type is of *adhama* grade. In case the image is damaged, the power vested in it is transferred to *Sūrya-maṇḍala*. The image is renovated and once again consecrated[58].

The icons must be smeared with natural colours. Even the final finishing touch up work of the icon is carried with white earth (*mauktika-mṛd*) but not the burnt lime for, practically speaking, the

chemical properties of the lime react on the materials used in the icon both for construction and colouring. Turmeric is not prescribed for the painting. In case any artificial colours (*kṛtrima-varṇa*) are used, the icon should be completely washed with resin-juices and the colours should be removed and let dry before it is painted with natural colours[59]. The resins of the plants (mainly *kapittha*) used as the binding material for colouring alone must be used to clean the colours of the icons also when the icon is renovated. It is to be noted that this binding material is reversible[60] and this does not spoil the icons except the spot of recolouring. In case the icon has lost only the colour or if the colouring layer cracks, the power of the deity is temporarily transferred to any pitcher or *kautuka-bera*. After the colouring the icon is reconsecrated[61]. In case the colour is lost / faded and the cracks are noticed either on colour (*varṇa*) or base colour (*anuvarṇa*), the colours can be applied once again[62]. The same way the icons without colouring may be painted with new colours[63].

Preventive Measures

The repairable (*sandhāna-yogya*) icons should not be abandoned, for, it is sinful and destroys everything[64]. Similarly, the suitable (flawless) icon should not be replaced with new one[65].

There are a number of ritualistic injunctions depending on the material of the icons. Water is not poured on the icon in the form of *ābhāsa* or painted image even at the time of *abhiṣeka* (bathing ceremony)[66]. This ceremony takes place on the image reflected on the mirror[67]. Similarly, when the icon is smeared with oil (*taila*), the water should not be poured on the same before the oil is completely cleaned and wiped off[68]. This type known as *āsura-snāna* is prohibited as a preventive measure.

The temple damaged by the force of river-water should be maintained with additional stone supports (like buttress walls)[69]. The temple made of bricks and clay may be supported with *upapīṭha* (additional pedestal/buttress) on the outer side using stones or bricks[70]. Alternatively, a new temple may be constructed at a safer place.

Such types of injunctions help to preserve and conserve icons

of modern and ancient time, the unique cultural properties of the Indian sub-continent. In modern times, a number of temples and icons are renovated where the *Āgamic* injunctions are hardly followed. Some temples and icons in places like Madurai (Kūṭalalakar temple) are the best examples for the neglect of the injunctions resulting in loss of our heritage properties.

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End Notes

1 *Kriyādhikāra* (*KRA*).20.140.

2 *Khilādhikāra* (*KLA*).34.23-24; 34.68b-69a; 38.3-4; 40.1b-2a.

3 *Kāraṇāgama*.135.2-4a; *KLA*.40.1b.

4 *Vimānārcanākalpa* (*VAK*).69 p.433.

5 Ashok K. Jain, Biodeterioration of Rock Cut Images at Gwalior Fort, '*Studies in Biodeterioration of Materials -1*' p.59.

6 *KLA*.34.85b; 40.1b-2; *KRA*.27.5; *VAK*.69 p.431.

7 *Nāradīya*.17.11b; *Pādma*. (*Caryā*).17.44a; *VAK*.69 p.42?

8 *VAK*.69 p.431.

9 *KRA*.20.60.

10 *VAK*.64 p.397.

11 *Pādma* (*Caryā*).17.45a.

12 *VAK*.69 p.431, p.434-435.

13 *KRA*.27.37; *VAK*.69 p.431; 70 p.434-435.

14 *Viṣvaksena*.36.97-99a.

15 *Pādma* (*Caryā*).17.44 (another reading).

16 *KRA*.23.81-84.

17 *KLA*.37.21b; *KRA*.26.119a; 26.124.

18 *VAK*.68 p.425.

22 *KRA*.23.90a.

23 *KRA*.23.90b.

24 *KLA*.37.26b.

25 *KLA*.39.15-16; *KRA*.23.97-98.

26 *KRA*.23.93a.

27 *KRA*.23.95.

28 *KRA*.23.91.

29 *Kāśyapa Jñānakāṇḍa* (*KJK*).57 p.100

30 *KRA*.20.173-194a; *VAK*.64 p.398.

31 *VAK*.64 p.398.

32 *KRA*.20.194; *VAK*.64 p.399.

33 *VAK*.16 p.75.

34 *VAK*.64 p.398.

35 *VAK*.64 p.399.

36 *KRA*.20.163b.

37 *VAK*.64 p.399.

38 *KRA*.20.162-163a; *VAK*.64 p.397.

39 *VAK*.64 p.399.

40 *KRA*.23.96b.

41 *KLA*.34.88-89.

42 *KLA*.39.22a.

43 The factors of the deterioration of the rock-cut image and the monuments are detailed in *Studies in Biodeterioration of Materials -1*, edited by O.P. Agrawal and others.

44 Rakesh Biwania, 'Bird Menace in Monuments', *Studies in Biodeterioration of Materials -1*, p.69-74.

45 The excreta and resin-like fluids of the cockroaches have already damaged a number of icons of both *dhruva* and metals in the temples. This is one of the most serious problems in the present temples. The *pūja* materials and oil / clarified butter (used for the lamps) attract the cockroaches. However, the rats do not damage the icons but only clothes and other materials.

46 *KLA*.40.2b-3a; *Nāradīya*.17.10b, 12a; *VAK*.70 p.432-433.

47 *VAK*.72 p.451.

48 *VAK*.72 p.451.

49 *KRA*.23.40b-44.

50 *VAK*.64 p.398.

51 *KRA*.20.156-157.

52 *Nāradīya*.17.51; *Pādma* (*Caryā*).17.24-25.

53 *Pādma* (*Caryā*).17.26.

54 *Nāradīya*.13.385.

55 *KRA*.23.68b.

56 *KJK*.107 p.199.

57 *KJK*.107 p.198-199; *Pādma* (*Caryā*).17.15a; *VAK*.73 p.452.

58 *VAK*.73 p.454.

59 *KRA*.20.176b-177a, 178b; *VAK*.64 p.399.

60 In the modern conservation, the chemical-mixture of Taluin and Paraloid-B is used for both cleaning and conservation. However, this chemical combination, though reversible, spoils the icon by carelessness. Synthetic colours are not used but water-soluble colours may be used.

61 *VAK*.72 p.451.

62 *KRA*.23.39b-40a.

63 *Nāradīya*.17.53.

64 *Pādma* (*Caryā*).17.2-3; *VAK*.72 p.449.

65 *KRA*.23.100.

66 *SAA*.43.45.

67 *Jayākhya*.20.364b.

68 *KRA*.25.75b-77a.

69 *Pādma* (*Caryā*).17.30-31.

70 *Pādma* (*Caryā*).17.27b-28.

A Few Technical Aspects in Vaiṣṇava Āgamas

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Āgamas, like Vedas, *Smṛtis* and *Purāṇas* are considered to be one of the important Hindu *śāstras* dealing mainly with the temple construction and temple and household rituals of the different sects of people. The three main schools of *Āgama Śāstra* are *Śākta, Śaiva* and *Vaiṣṇava* pertaining to the worship of *Śakti, Śiva* and *Viṣṇu* respectively.

Among the three, the *Vaiṣṇava Āgama* comprises two schools: the *Pāñcarātra* and the *Vaikhānasa,* the difference between the two being not much. Both accept Brahman as possessing all the attributes. The *Pāñcaratra* school is known also as *Bhāgavata, Sāttvata,* and *Ekāyana.* The *Śrī Vaiṣṇavas* consider *Pāñcarātra* literature as authoritative as Vedas themselves since the Supreme Being *Nārāyaṇa* Himself is considered as the source of this literature.

Though the *Pāñcarātrāgamas* deal mainly with the temple construction, casting the idols of different deities and rules pertaining to different *utsavas*, etc., we could see that among these descriptions are strewn a lot of information regarding the fine arts like music, dance, painting, etc., sciences like maths, medicine, astronomy, metallurgy etc., technology such as testing and selection of soil, stone, wood, mud (*mṛt*), etc., technique of

making plaster images, stones, etc., making the frame (*śūla*) for plaster images and such other details. Among *Vaikhānasāgamas, Vimānārcanakalpa, Samūrtārcanādhikāra,* and *Kāśyapajñānakāṇḍa* are very important. The *Pāñcarātra* school is very rich in literature where we find 108 works ascribed to different authors. Among these *Pauṣkara, Sāttvata* and *Jayākhya Samhitas* are considered to be very old and most authoritative. The *Pādma Saṁhita* though not very old is in wide usage. Apart from these there are many available *samhitas* such as *Agastya, Aniruddha, Īśvara, Parama, Ahirbudhnya, Kāśyapa, Nāradīya, Mārkaṇḍeya, Viṣvaksena, Visvāmitra,* etc.

Regarding the engineering skills the *Āgamas* describe many varieties of *Prāsādas,* i.e., temples on the basis of comparative height *(utsedha)* of the *Prāsādas,* shape of the *Prāsādas,* number of storeys, number of pillars, etc., such as *Vaijayantaka, Śrīviśāla, Puṣpaka, Kesara,* etc,. Different parts of the *Prāsādas* such as *janma, adhiṣṭthāna, khura, grīvā, stūpikā* etc., are described elaborately with their actual measurements. In this context the different basic units of measurements such as *mānāṅgula, mātrāṅgula,* etc., the different types of measurements such as *māna, unmāna, pramāṇa,* etc., are also described in many *Āgamas.*

Now let us see a few technical aspects in the context of selecting the basic materials for making idols of deities such as *śilā, dāru, mṛd*, etc.

To select a good and quality stone, the *Āgamas* prescribe many methods. In selecting the stones, mainly five factors are taken into consideration. They are - (a) Types of stones; (b)

general characteristic features of stones worthy of selection; (c) defects (*doṣas*) in the stones; (d) methods of detecting the defects in the stones (e) places, where from *śilās* should not be selected.

(a) Types of stones: Stones are classified on the basis of gender, vibrancy, age, texture, temperature, colour, etc. Stones are classified as *pum* (male), *strī* (female) and *napumsaka* (neuter). The characterisitic features of these are described in many *Āgamas.* For example *Pādma Saṁhita* describes that the stones which are producing a sound similar to that of *kāṁsyaghaṇṭā* (bell) at the top while cutting (or breaking) in the middle producing a sound similar to that of *kāṁsya* (bell-metal) and at the bottom producing a sound similar to *tāla* (cymbol) - are known as male stones; when the stone is producing a sound little less than the above, that is known as female and when the stone is not producing any sound that is known as *napuṁsaka* (neuter).[1] According to the *Samūrtārcanādhikaraṇa*, the female stone is defined as broad and black; the male stone is described as having one colour, heavy, dense and producing clear sound. The stones which are not producing clear sound and not having one colour and that which are rough are known as *napuṁsaka.* This type of stone should not be selected for making idols.[2]

According to *Nāradīya Samhita,* male stones are dense, producing grand sound and producing sparks; female stones are not having any shining (or emitting sparks); *napuṁsaka* stones are not resonant and similar to *Śarāvodara* (XIII. 56-57). Like this other *Āgamas* also describe the three types of *śilās.*

(ii) The Second Classification is on the basis of age of the stones as *bālā, yauvanā* and *vṛddhā.*

The *Nāradīya Samhita,* in Chapter 13, describes the above three as follows:- The stone which is like half-baked brick, will not tolerate the strike of the hammer; such a stone is known as *bālā* and that should be avoided.

Stone which is having strong parts, dense, producing profound sound, not very hot, fragrant, slightly muddy and attractive is called *yauvana* stone, and is capable of fulfilling all desires. Stone which is harsh (hard and rough) and having high peaks is known as *vṛddhā* stone. This type of stones also should not be selected for making idols since it swould spoil everything. *

(iii) Classification of *Śilā* according to the places wherefrom it has been selected

The four types of *śilās* in this respect are *vāruṇi, māhendrī, āgneyī* and *vāyavi.*

Mārkaṇḍeya Saṃhita describes the *vāruṇi* type of earth on places where exist flower gardens (*puṣpavana*) and surrounded by water. Stones selected such places are also named as *vāruṇī;* places where water exists on the northern side and paddy fields exist on the south are known as *sindū* or *māhendrī;* stones here are known as *māhendrī;* places where *Tittiri* birds *Kapota, gṛdhra, bhramasa, varāhas,* etc., abound and only scanty water exists are known as *āgneyī,* stones here are also known as *āgneyī,* places where *maṇḍūkas* exist, *śṛgālas* wander, where *mṛgatṛṣṇikā* is seen where grass (*tṛṇa*) and water *(udaka)* are absent; where the ground is filled with *śarkarā* (lime-stone) and brackish, such a place is known as *vāyavī* and *śilā* here is also known as *vāyavī* and should not be selected for idol-making.

We find a slight variation in the description of above four types of *bhūmī,* in the *Nāradīya Samhita.* The place which is dense with flower gardens, having plenty of water and grass in abundance and of white colour is known as *Vāruṇī* . *Śilā* from this place is aslo known as *Vāruṇī.*

The place which is of yellow colour, which is on the eastern side (direction) of milky-trees on the southern side of water (source), and on the northern side paddy field, is known as *Aindri* and stone from this place is known as *Vāsavī.*

Place which is of red hue, where abides *gṛdhra* and *kapota,* where water does not exist; where *palāsā, khadira* and *bilva* trees grow, is known as *āgneyī, śilā* from such place is called *āgneyī.*

Place where *āmra* and *śleṣmālāka* are seen growing ; which is surrounded by *snuhiṛkṣa* and where there is no water sources; place being filled with *Śarkarā* (lime-stone), where shrubs and grass do not grow; such a place is called *vāyavī. Śilā* from this place is known as *Vāyavīśilā.* This type of *śilā* should not be selected for making idols*. (iv) The fourth classification of *śilas* is *bhūmijā, girijā* and *vārijā.* Many *Āgamas* recognise these three types of *śilās.* (b) Many *āgamas* describe the general features of the *śilās.* which should be selected for making icons of deities. They are-*śilā* should be dense, in single colour, which exist inside the pure and sacred waters, stones found in the holy places (*tīrthās*) and hermitage (*āśrama*), which are found under the shade of trees, which tolerate the striking of hammer and which are wide lengthwise and breadth wise.

Śilās which are heated by the rays of the Sun, burnt by

fire, which are used for some other purpose, which stand inside saltish water, which are with different colours, cracked and harsh should be avoided.*

(c) Defects in the *Śilās :* While selecting *śilās* one should see whether the stones are impregnated or not. The symptoms of impregnated should (or the outer appearance of impregnated stones) are discribed in many *āgamas* and the methods to find out the defects are also described. For example *Naradīya Samhita* describes the characteristic features of such type of stones as follows: -

(1) Circular lines are seen on the stones (*śilāyām yatra dṛśyante maṇḍalāni*);

(2) Different colours would be seen on the stones *(nānāvidhavaraṇāni*);

(3) If the circular lines are of *Padma-Varṇa* (colour of the lotus), then it can be inferred, red- dust inside the stones; the colour of the white-lotus *(Sveta Padma)* would indicate white-dust (*śvetapāṁsu*); the Kapila-Varṇa would indicate *Kūrma;* hardness (*rūkṣa*) would indicate *phena* (foam); the colour similar to that of *kapota* would indicate *gṛhagoudhikā* (lizard); *mañjiṣṭha* colour would indicate red-frog *(rakta-dardura)*; white and reddish-yellow (golden colour) would indicate red and yellow tortoise *(kacchapa);* yellow colour like that of *Kusumbha* would indicate yellow frog *(dardura);* white and yellow colour on the stone is indicative of yellow *Kṛkalāsa;* colour resembling that of iron would indicate *godhā;* colour of jaggery would indicate stone (pebble); honey colour (*madhu-varṇa*)

would indicate *khadyota;* colour resemble that of *sāranga* on the stone would indicate scorpion(*vṛścika*) ; strim-śavarṇa is indicative of water inside; blue colour on the stone indicates *śalabha; mūṣika* is indicated by *rūkṣa;* black-serpent is indicated by black-colour; *śyāmavarna* would indicate *matsya* and *madhuprabha* would indicate *indragopa.*

The consequences of seeing above objects inside the stones are also described in this chapter. *Kṛkalāsa* would cause *anāyuṣya* (short-lived); *grhagodhika* inside, result in poverty *(nairedhanya); Vṛścika* would cause *Kalaha* (quarrel); water inside the stone would indicate *garbhahāni* (aboration); *Sikata* (sand) would cause absence of rain (*anāvṛsti*); khadyota would cause extinct of family (*gotrahāni*); *dardura* would cause ill-health (*anārogya*); *mūṣika* would cause loss of childern (*putranāśa*); if *sarpa* is inside the stone that would cause death by posion and *godhā* inside the stone would cause misfortune.

The *Kāśyapajñānakāṇḍa* also describes the impregnated stones. For example black circular lines (*asitamaṇḍala*) would indicate black-serpent; *kapilavarṇa* would indicate *mūṣika,* etc. The consequences of using such impregnated stones are also described in many *āgamas* with the instructions that such stones should be avoided.*

The upper and lower side of the stones are also described. The effect of a stone facing different directions is also described in the *āgamas.* For example *prāṅukhi Jayadā, dakṣiyāśirāḥ śāntidā; paścima śirāḥ śrīkarā; utarā śīra śubhadā; vidikśiram vidiṅmukham varjayet.*

Many methods have been described in the *āgamas* to find out whether the stone is impregnated or not. A few such methods are as follows:

1) In the first method, a paste made of *karaṇḍa* (*dalāḍhaka*), juice of *Arjuna (Terminalia arjuna)*, root of *Tulasī* (holy basil) and seeds of *Kismśuka (Buta Frondosa)* in equal proporation should be mixed with the milk of buffallo. This paste should be applied on the *śilā* and kept for one night. If the *śilā* exhibits different colours, then it should be known as *garbhavatī*.

2) Similarly if the paste made of *Viṣṇukrāntā brahmadaṇḍi, indrāni* (the plant of *vitex negudo*) and Citra-*mūlainī* mixed with the milk of goat (should be) applied on the *śilā* and kept for a night, the stone will putrefy (rot) and disclose the *garbha*.

3) When the paste made by the admixture of *dhātu* (mineral, metal specially of red colour) *kāṁsya* (white copper or bell-metal) and *Sīsa* (lead) mixed with cow 's milk is applied on the *Śilā* or stone and kept for three nights and if the one has changed its colour into red, it could be decided that the stone is impregnated.

4) The paste made out of *masi* (*masi*=ink or soot), *kuṣṭha* (*arabicus* or *kakundra*) *(susssurea lappa)*, *musta (cyperus rotundu)*, *karavīraka* (poisonuos root of Oleander or *terminalia Arjuna)* taken in equal quantity mixed with *stanya* (mother's milk) should be applied on the stone, while doing so, when the stone simmers (or gives out bubbles or crackles) then one should understand that the stone is *garbhavatī*.[8]

Again the *Pādamasamhitā* gives a very detailed list regarding the impregnated stones and the methods of identifying them. [9]

The butter of buffallo (milk) (mixed with the) powder of the horns of sheep *(meṣa)* and the powder of *Kururvinda* mixed with cow's milk, when applied on the stone and wood be interior postition of them would be disclosed.

नवनीतं माहिषजं श्रृङ्गं मेषस्य चूर्णितम् ॥

चूर्णं च कुरुविन्दस्य संपेष्य पयसा गवाम् ।
लिम्पेच्छिलां तथा दारु गर्भव्यक्तिस्ततो भवेत् ॥

Apart from these, a detailed description has been given in many *āgama-s* regarding the external appearance and colour of the stones which would indicate the *garbha.*

When hollows (*Vīthikā*) and circular rings are formed on the stones and sound of the stone also is broken (*śithila*) and stones themselves are being hot it is certain that the stones are impregnated. When the cream colour circles are seen, it indicates cream colour dust inside the stones; (*snigdha-kapilavarṇa*) deep tawny or reddish colour would indicate the (the shape of) tortoise (*kamaṭha*) or porcupine inside, the colour of dove would indicate *gaulī*; the red colour *(māñjiṣṭha)* would indicate *(lohita dardura)* reg frog; *sukla* will be indicated by *ḍiṇḍāravaraṇa;* reddish yellow would indicate *kacchapa* (turtle) etc. [11]

The lists given in different *samhitās* vary slightly in order and contents.

The plaster images (*Mṛṇmayā Pratimā*)

Making of plaster images requires a long processing. There are 12 steps to be completed. 1. Selecting good wood for the *śūla-frame* 2) Binding that frame with strings; 3) Smearing these with clay; 4) Molding the *nādi-nerves* and the joints in their proper anatomical locations; 5) Winding the frame once again with coconut fibres; 6) once again applying a layer of clay; 7) rewinding with strings yet again; 8) smearing the whole with a sandy substance; 9) wrapping the figure with strips of cloth; 10) indenting certain areas for later application of ornaments and decorations; 11) applying a final coat of fine white plaster and 12) painting the figure.[12]

Different methods of purifying the clay have been described in the *Āgamas* thus :-

1) The clay which has been selected from a good place for making the idols should first be spread on a cloth in a place where there will not be heavy wind (blowing). The powders of metals, stone and pebbles *(Śarkarā)* should then be mixed with the clay. The decoction made out of the barks of *Khadira* and *Arjuna (Acacia catechu, Terminaliа̀ Arjuna)* should be sprinkled on the above mixture and mixed well. After this the powder of *Śrīveṣṭaka* (the resin of *pinus Longifolic) Kumkuma, Kuṣṭha (Saussurea lappa), kuṣtukarya* should be mixed with clay in any quantity. The above mixture of clay should be kept for one or two months and agian curd should be added then should be kept for one more month and should be used for making idols.[13]

Another techinque of preparing the basic material for plaster images has been described elabrorately in the

Pādmasaṁhitā which is as follows:

The barks of *Khadira, Udumbara, Aśvattha, Nyagrodha* and *Arjuna* should be soaked in water for one month. The clay which has been collceted should be mixed well with the above bark-water. This mixture should be filled in fresh pots and with their mouths closed kept in a place where it wll not be disturbed by anything.

The paste *(kalka)*, to be mixed with the clay should be prepared out of three parts of *dhātuki,* six parts of *harītaki (Terminalia chebula)* and twelve parts of *dhātrī (Emblica officinalis)* (3+6+12= 21) and should be kept for one month in a vessel. Handful of clay should be collected from nineteen places and should be mixed with the above paste. This mixture agian should be mixed with the powder of *triphala* (of above mentioned quantity). This agian should be mixed with the powder of *kaṭa* (straw or grass) and *Śarkarā* in the proportion of 3:1 (i.e. three parts mixtures of clay and one part that of *kala* and *Śarkarā*).

Sandal, Kumkum, Koṣṭha, Śrīveṣṭa, Haricandana, Gugglu (bdelicum), *Niśā, Haritāla, Manaśśilā* and *Tamāla* leaves should be powdered and mixed with the above clay (the powder being twenty-one parts) with the equal amount of nice sand. *Kapittharasa* and powdered metals and gems also should be added to the same. Again *madhu, taila, dadhi, ... kṣīra, ghṛta* and *atasītaila* should be mixed well with the above clay- mix. The clay, thus purified could be used for plaster - images and also could be applied on wooden idols.[14]

Method (or technique) of preparing the base material for white-washing *(Sudhākalpana)*-

Stone (*pāṣāṇa*), *Śarkarā,* (*takra*), butter- milk and chūram (*Sudhā*) should be mixed with the water of *triphalā* and should be made a paste. Again that should be mixed with the water (i.e, tree barks soaked in water) of *khadira, arjuna* and the milky tree *śālmalī* and should be kept in a pit (*avaṭa*) in liquid form. This mixture should again be boiled with jaggery water which should be boiled till the water evaporates. The paste should then be applied on walls.

This paste when mixed with the sand in the proportion of 1:2 and applied once on walls that is called *sthūla,* when applied twice it is called *piṣṭa* and when applied thrice, it is known as *sūkṣma* corresponding to the rough, medium and fine coat of white-washing of modern times.[16]

The technique of making the plaster-image:

The joints of the *Śūla* (frame), which are considered as the bones of the image, should be well tightened with the help of metal sheets(or strips).

Leaving the measurement of the frame, the measurement of which the *bimba* should be made, (that) should be divided into eight parts. Three parts would be bound by ropes; three parts would be smeared with clay and the remaining two parts would be covered with cloth and the mixture of *kaṭu* and *Śarkarā.*

The *aṣṭbandha* paste should first be smeared on the entire frame work. This should then be covered by the *rajju* (ropes made of coconut fibres) without leaving any gap. Then it should be covered with the threads of the colours of white, yellow and red-which are like the nerves *iḍā, piṅgalā* and *suṣumnā* in the human body. When the clay which had previously applied had

dried, the clay mixed with small pieces of coconut fibres should be applied. Then is explained how to process the caly to make hands and fingers. Here it is instructed that the clay could be smeared with hands whereas the mixture of *kaṭu* and *Śarkarā* should be applied with spoon (*karaṇḍika*) and then softly smeared evenly with tip of the spoon. When the image has been completed with all parts, it should be covered with a cloth and should be painted with different colours.[17]

Casting of metal icons and wax idols has not received an elaborate treatment in the *Pāñcarātrasaṁhitās*. Regarding the wax-images the *Pādmasaṁhitā* says bees wax (*madhūcchiṣṭa*) is to be liquified (softened) and from it an icon is modelled. Ghee is then applied to the figure and measurements are checked. In this stage if needed, any alteration could be made in the image. The wax-image should then be packed in plaster and the bees-wax to be melted away. Then the metal to be used for making icons, could be melted and the molten metal is then poured in the cast and kept for a specific period, till it is cooled. The plaster is then chipped away. The rough metal image is obtained. [18] The technique of forming the frame for the plaster-images has been described elaborately in some of the *samhita-s*, with their measurement and number. The frame is known as *Śūla*. The *Śūla* should be made of *khadira* and other trees. The wood without any flaw should be selected and brought and the essential part should be *carved* by the sculptor leaving the non-essential parts. Out of this the frame should be carved in the given specification. The main points to be noted here are, the entire frame work should be made out of one single tree and there should not be any holes made and nails fixed. The number

of wooden pieces needed for *Śūla* are thirteen. They are *Vaṁśadaṇḍa, Kaṭidaṇḍa, Vakṣodaṇḍa,* four *Bāhudaṇḍas,* four *Prakoṣṭhadaṇḍas* and two *Pādadaṇḍas.* The length of the *Vakṣodaṇḍa* is given as twice that of *mukhadaṇḍa* (i.e. 24), *kaṭīdaṇḍa,* that of 1 1/4 times of *mukha* (i.e. 15") *bāhudaṇḍa,* that of *ūrudaṇḍa* (i.e. 25") *Prakoṣṭha* is that of *maṇibandha ,* the length of *ūru* and *bāhu* is given as that of twenty inches. These rods should be joined without making holes and applying nails. The rods must be made as *dviśikhā, triśikhā* or *ekaśikhā* and should be joined. The joints of the *Śūla* should be well tightened by the metal strips.[19]

This paper is based on a few *Saṁhitās* of *Pāñcarātra* and *Vaikhānasa āgamas.* There are many more *Saṁhitās* yet to be studied. The *Śaiva āgamas* also would furnish much information in such subjects. I conclude my paper saying that the hundreds of *saṁhitās* of *Vaiṣṇava āgamas* and *Śaiva āgamas* would shed more light on the above topics and also on town-palnning, different types of measurements, technique of drawing *maṇḍalas,* engineering skill, etc., and give more scope for the research scholars to work on the same. Hence a deeper study of the *Āgamas* and *Saṁhitās* in the light of science and Technology is a disideratum.

End notes

1. कांस्यघण्टाध्वनिप्रख्यश्छेदने जायते ध्वनिः। शिरः प्रदेशे मध्ये तु कांस्यध्वनिसमो भवेत् ॥ मूले तालध्वनिसमो यत्र सा स्याच्छिला पुमान् । न्यूनस्तस्माद् ध्वनिः किञ्चिच्छिद्रतो यत्र

साधमा॥

शिला नादविहीना तु नपुंसकमुदाहृतम् ।

cf. Parāśara. xxi ; Vasiṣṭha. iv ; Vimānārcanākalpa, xv; Viṣvaksena, iv. etc.

2. विशालामायतां कृष्णां स्त्रियं विद्याच्च तां शिलाम् ॥ एकवर्णा घना स्निग्धा व्यक्तघोषा पुमान् भवेत् ।

3. शिला तु त्रिविधा प्रोक्ता बाला वृद्धा च मध्यमा। आदित्यविभवे बाला अर्धपक्वा यथेष्टाका॥
टङ्काहतिं न सहते तां प्रयत्नेन वर्जयेत् । सुदृढावयवा स्निग्धा तथा गम्भीरनिःस्वना।
अनुष्णा च सुगन्धा या ईषन्मृद्वी सुशोभना ॥ सा यौवनशिला प्रोक्ता ---
रूक्षा शिला ततो यावत् बृहाच्छिखरसंयुता।
सा तु वृद्धा शिला प्रोक्ता -- (Nāradīyasaṁhitā xiii)

4. Mārkaṇḍeyasaṁhitā
या पुष्पवनसंकीर्णा जलाशयसमावृता।
सात्विकी वारुणी (सा क्षितिः) प्रोक्ता शिला या तत्र वारुणी॥
यस्यां चोत्तरतस्तोयं व्रीहिक्षेत्रं तु दक्षिणे॥
तित्तिर्यश्च कपोताश्च गृध्राश्चैव वसाशनाः।
भ्रमराश्च वराहाश्च दृश्यन्ते पत्र (यत्र?) सन्ततम् ॥
तोयमन्तर्गतं स्वल्पं तातमाग्नेः (आग्नेयी सा)प्रकीर्तिता ।
पक्षिसेवाथवाकीर्णे मण्डूकजलभूषिते (?)॥
शृगाला यत्र दृश्यन्ते तथैव मृगतृष्णिका
तृणोदकविहीना च शर्करोषरसंयुता ॥
वायवी सा क्षितिः प्रोक्ता शिलास्तत्र तु वर्जयेत् ॥

5. Nāradīyasaṁhitā xiii 18 - 23
स्निग्धा पुष्पवनोपेता तोयाढ्या सतृणा मही।
सा वारुणी क्षितिश्शुक्ला शिला तस्यां तु वारुणी॥
पीताभा क्षीरवृक्षस्य पूर्वदिक् संस्थिता तु सा।
तोयस्य दक्षिणे पार्श्वे व्रीहिक्षेत्रस्य चोत्तरे॥
ऐन्द्री तु सा भवेद् भूमिः शिला तस्यां तु वासवी।
यस्यां गृध्राः कपोताश्च रक्ताभा तोयवर्जिता॥
पलाशा खदिराः बिल्वा आग्नेय्यां यत्र संस्थिताः।
सा त्वाग्नेयी स्मृता भूमिः तदाह्वा तु शिला स्मृता ।

आम्रश्लेष्मातकाकीर्णा स्नुहिवृक्षसमाकुला।
अतोया शर्करैर्युक्ता वीरुत्तृणविवर्जिता॥
वायव्या सा भवेद् भूमिः शिलां तत्र तु वर्जयेत् ।

6. सुस्निग्धा एकवर्णा च अभिसान्धिषु संस्थिता।

सरित्सलिलनिर्धौताः पवित्रान्तर्जलोषिताः॥

तीर्थाश्रमसमीपस्थाः द्रुमच्छायासु संस्थिताः॥

टङ्कपातहता शुभ्रा विस्तारायामसंयुताः।
एवं लक्षणसंपन्नाः शिलाः ग्राह्याः शुभार्थिभिः॥
cf. Nāradīya ; Parama ; Pādma etc

वर्ज्या शिला

सूर्यांशतप्ता चालीढा अग्निदग्धा च या भवेत् ॥

अन्यकर्मप्रयुक्ता या अन्येनोपहिता च या।
वर्जनीया प्रयत्नेन तथा क्षाराम्बुसंस्थिता॥

विवर्णाः स्फुटिताः रूक्षाः ताश्शिला परिवर्जयेत् ।

7. कृकलासे ह्यनायुष्यं नैर्धन्यं गृहगोलिका॥

वृश्चिके कलहो ज्ञेयः गर्भहानिर्जले तथा।

सिकतायामनावृष्टिः खद्योतो गोत्रहानिदः॥

ददुरे स्यादनारोग्यं मूषिके पुत्रनाशनम् ।

विषेण मरणं सर्पे गोधायां दुर्भगो भवेत् ॥

8. Nāradīyasaṁhitā - xiii शिलागर्भपरीक्षणोपाय section

9. Pādma. Kriyā xi 12 - 13
यथोपलब्धुं शक्यन्ते तं प्रकारमिमं शृणु।
नवनीतं माहिषजं शृङ्गं मेषस्य चूर्णितम् ॥
चूर्णं च कुरुविन्दस्य संपेष्य पयसा गवाम् ॥
मृत्तिकायां यथालाभं चूर्णं कृत्वा क्षिपेत् बुधः।
एकमासं द्विमासं वा तत्र तां परिवासयेत् ॥
तस्यां क्षिपेत् दधि ततो मासं तु परिवासयेत् । etc

Viṣvaksenasaṁhitā - ch. 6
ब्राह्मणस्य सिता मृद्वै क्षत्रियस्यारुणा स्मृता।
विशां पीता भवेन्मृद्वै कृष्णा शूद्रस्य कीर्तिता।।
मृदं वर्णानुपूर्व्येण गह्णीयात् क्षेत्रसम्भवाम् ।
दधि सर्पिः पयोभिश्च अतसीस्नेहसंयुतैः।।
शर्करा (रां) लोहपाषाणैः चूर्णं कृत्वा तु पूर्वशः।
समभागानि चूर्णानि मृत्तिकायां नियोजयेत् ।।
खादिरेण कषायेण अर्जुनेन च पेषयेत् ।।
ईश्वरसंहिता, काश्यपज्ञानकाण्डः, मार्कण्डेयसंहिता, विमानार्चनकल्पः, विष्णुसंहिता etc

10. See also Purusottama v 63a -64
लिम्पेच्छिलां तथा दारु गर्भव्यक्तिस्ततो भवेत् ।।

11. See Pādma . Kriyā xi 14 - 21
वीथिका यदि दृश्यन्ते मण्डलावर्तकानि च ।
ध्वनिश्च शिथिलो यासु स्पर्शे चोष्ण्यमथापि वा।।
\-------------------------
पाटले मण्डले पांसून् पाटलान् श्वेतपङ्कजे।।
श्वेतपांसून् स्थितावन्तर्गर्भरूपेण संस्थितान् ।
निर्दिशेत्कापिले वर्गे स्निग्धे च कमठं स्थितम् ।।etc
cf. Purusottama v 65 - 68

12. See Śrīpraśana xiii 4 - 8 ; Mārkaṇḍeya vi

13. See Naradīyasaṁhitā xiii 109 - 123
निवाते पटमास्थाय क्षिपेत्तां तत्र मृत्तिकाम् ।
सर्वलोहमयं चूर्णं पाषाणजं तथा।।
शर्कराचूर्णसंयुक्तं मृष्टं संसर्गजं शुभम् ।
तस्यां प्रक्षिप्य कुशलो कषायं तत्र सेचयेत् ।।
खदिरार्जुनयो :पश्चादालोड्यालोड्य यत्नतः।
श्रीवेष्टं कुङ्कुमं कुष्टं कुटुकत्रयमेव च ।

14. Padmasaṁ. Kriyā xiv 9- 22
ef. Visnu sam . xii

15. Padmasaṁ. Kriyā ix 70 - 73

16. Padmasaṁ. ix 74 - 76a
   cf. Purushottama v 65 - 68

17. Padmasaṁhitā Kriyā xiv 32b - 48

18. Padma xix 34 . 40 - 43

19. Sanatkumāra . Br. vii 50 - 64
   cf. Agastya iv 10 - 47
   cf. Pādma. Kriyā , xiii 1 - 25

वृक्षजातीयया व्यक्त्या शूलं यद्येकया भवेत् ॥
उत्तमं तद्विजानीयात् पर्वभिर्यदि मध्यमम् ।
नानाजातीयया तच्चेदधमं कमलासन॥
शिल्पिभिस्तक्षयित्वा तु असारं व्यपनीय तु।
सारेण कारयेच्छूलं प्रमाणं तस्य कथ्यते।
अङ्गुलीनां चतुर्विंशच्छतं कौतुकमुन्नतम् ।
द्व्यधिका षष्टिरायामो वंशदण्डस्य कथ्यते ।
तस्य मूलाग्रमध्यानि विस्तीर्णानि यथाक्रमम् ।
चत्वार्यङ्गुलमानानि सार्धानि त्रीणि तानि च ॥ etc

Relevance of Āgamas in Ritual Utensils and Temple Jewellery

Prof. Choodamani Nandagopal

To achieve a holistic approach towards human development there is a stronger need to strengthen the cultural resources. From the perspective of Cultural History we are endowed with two types of cultural facets namely, those of Tangible Culture and Intangible Culture. In the present day technological terminology they can be talked in terms of hardware and software. The tangible resources are obvious to us like heritage building or a piece of published literature. But the intrinsic values evolved through the intangible cultural resources are not obviously visible, rather they can only be felt. These resources are termed today as 'Living Traditions' or 'Living Human Treasures' which come under the category of 'Intangible Human Heritage'.

The Intangible Culture or Soft Culture can be defined as non-physical cultural heritage, something unable to be touched. But it has a relevance of spirituality. It is experienced through the senses both strong and fragile, as it relies on 'community to pass it on'. It has symbolic relevance so it is intangible symbolism inlaid. For example, if the hand-bell used in the daily rituals is tangible, the shape, the metal, the insignia and the way how it is handed over are intangible. To fully appreciate the rich history

of the ritual system in our country it is necessary to observe and record the ramifications of each of the ritual object in worship.

The intangible culture is the element least often written down. It is also an aspect of culture most easily lost in turbulent recent past. It is also the one that gives a vital extra dimension to the objects we can see and preserve as monuments and museums. Thus Intangible culture is truly the 'living culture'.

Under UNESCO the socio-cultural facts, which shaped the human endeavour, has been brought in two categories: The Tangible Human Heritage and The Intangible Human Heritage. The Tangible Human Heritage are the monuments, sites, written records and other things which has the nature of permanency and they survived over the centuries reflecting the technology, concepts, executive skills and the capacity of using the natural resources available in the context of time and space. The intangible culture is also known as soft culture is in most of the places in the endangering state and needs immediate preservation. The chanting, hand gestures, story-telling, the way of using the ritual objects and their right sense of using in the practices handed over through the *āgamas,* etc., figure out to be the absolute forms of intangible without which the tangible forms' existence proves lifeless. This can be compared to a temple in worship and another temple in ruins without the worship. In this context of cultural studies the study of artifacts, ritual objects, folk, tribal and oral traditions, many living traditions with literary interpretations are seemingly significant. From historical point of view architecture, sculpture and paintings are visual records of past and they are in static forms whereas the ritual part is continuous in nature, very much living and hence they are

dynamic forms. Thus temple is the fusion of both the dynamic and static elements.

Of late, there has been a renewed interest in the temple rituals and the objects used for performing the rituals. Many scholars from different parts of the world are examining the archaeological evidences relating to vessels, jewellery, religious insignia, chariots, etc, with a view of identifying them in a right perspective and also with a possibility of reconstructing the function of these objects which have become inseparable aspect of rituals over a period of time. In India we have a long and unbroken tradition of worship and modes of offering to the Gods enshrined in the temple precincts.

The modes of worship are authenticated by the *āgamas*, the priests of the temples are well aware of the holistic approach and its influence on the minds and spirits of the devotees. One such illustrious devotee was the Pallava Rajasimha, who built the Kailasanatha Temple of Kanchipuram during 720-25. The inscriptional record enumerates 250 epithets of the king revealing the varied accomplishments, tastes and talents and various characteristics of his personality. One of the epithets of the king is *āgamānusāri.* Such comprehending holistic and unifying vision has motivated the craftsman to create with an inspiring sense of designs and motifs. The sporadic growth of *Bhakti* Movement triggered the devotional currents among common people upholding the homogeneous attitude and belongingness. Elaborate rituals, modes of worship, ceremonies and celebrations became part of temple activities, daily procession of the deities

and the chariot festivals brought the temple closer to the people. All these found their places in the conceptualisation of temple but directly connected with the execution of the *pūjā* system.

The temples of some standing observe different types of services wherein number of ritual utensils are used to process the rituals. Prof. S.K.Ramachandra Rao, the living authority on Vedic literature and *āgamas* while writing foreword for the book Temple Treasures Vol. I Temple Ritual Utensils, by Dr. Choodamani Nandagopal and Vatsala Iyengar mentions that 'each of the ritual sequences requires a variety of utensils, implements, articles and artifacts, which in turn requires a variety of artisans. The *āgama* manuals prescribed what utensils, vessels and implements are ritualistically required but do not specify their shape, form or decoration. The artisan is free to exercise his inventive genius while fulfilling the condition of utility as laid down by the *āgama*'. This study under Crafts Council of Karnataka provided good scope for identifying the ritual vessels currently used in the temples of Karnataka belonging to *Śaiva, Vaiṣṇava, Śrivaiṣṇava* and *Śākta* traditions. As Prof. Ramachandra Rao rightly pointed out, we were able to record and photograph the vessels in large numbers, which are in the application of *āgama* rituals. It is observed that over a period of time their shapes, size and metal get standardized and they fall into place under these four traditions.

The Antiquity of Ritual Utensils: Even before the compilation of *āgamas* and their prescription as the absolute requirement in the temple traditions the ritual utensils and other objects were used in the ancestreal worship. Mention may be made here of the archaeological remains belonging to the Indus-Sarasvati

Civilization. The utensils that were used in Vedic rituals were ordained with the selection of specific types of wood for making utensils. The vessels and implements were made of terracotta, clay and wood of different quality and strength. The main form of Vedic rituals was the fire worship which needed different kinds of implements of different sizes. Once the objects used in the rituals were not to be used second time. Hence each time they had to be created afresh by the artisans. And after the performance of *yajña* either they should be offered to the fire or thrown in the water during the ritual of ' deluge' . This was the main cause for not finding the dated implements of Vedic times. But even today if the *yajñas* are to be performed in an authentic way the implements and utensils are created afresh according to the specifications of Vedic texts.

To mention some of the very common ones *śruk* and *śruva*, the ladles made of *palāsa, vikankata* and *khadira* wood are used regularly in fire offerings, the *hōma*. The other wooden implements are the *spya* knife, *dṛṣti* ladel, *musala* pestle, *sōmaśakaṭa*, *dārupātri*, *īdapātram*, *prāṇita*, *sōma āsandi*, *drōṇakalasa*, 6 types of *sōmapātram*, the goblets to drink *sōma* juice by the four *gaṇas*, Brahma and Yajamāna, 10 types of containers of different shapes with handle to carry *sōma* juice, the *chamasas* and the *agnihōtra araṇi.* All these wooden vessels are proportionate, functional and they are of archaic simplicity. When compared to the Vedic ritual utensils, the ritual utensils used in are richly more decorative temple traditions. The ritual utensils of Vedic types are marked by archaic simplicity. Even the clay utensils of *Śrauta* rituals are simple but beautiful in form, shape and colour. The most common exterior decorations

include multiple bands surrounding the shoulder, and multiple interesting line patterns on the bases of jars and pots produced by a carved peddle. The most elaborate vessels have applied conical projections around the shoulder in the form of spouts and breasts. These features occur in varying combinations on different types of vessels.[1] The *ghaṭa* and *kumbha* are the most common functional water containers used from Vedic times to the present day system of worship. *Sthālis* are smaller containers of interesting shapes and designs for different ingredients stored in a large quantity near *yajñaśālā*. The unique clay vessels are *ūkha pātra* and *Mahāvīra pātra* used in the rites of *Ūkhāsambharaṇa* and *pravargya*, *sarvaśuddha pātram*, *putābhṛt*, other terracotta forms of human, horse and ram-heads. The *śrauta* texts and *samhita* texts even prescribe the placement of these ritual objects that have to be kept in different directions.

Ritual Utensils in Indus-Sarasvati Civilization: British Railway contractors for bricks quarried Harappa's ancient mound and Major Clark had collected a seal as far back as 1875. Marshall's article was the result of the preliminary excavations by Daya Ram Sahni at Harappa in 1921 and by Rakhal Das Banerjee at Mohenjo-daro in 1922. From 1924 onwards Sir John Marshall and E.J.H.Mackay conducted large-scale excavations at Mohenjo-daro and published reports. Since then the study on archaeological remains of these two sites and new discoveries of hundreds of sites have been carried out by many scholars. Their efforts yielded in identifying the objects of this civilization with the Vedic rituals. Scholars like B.B.Lal, S.R.Rao, Bhagawan Singh and others are interpreting the religious significance of the vessels and other objects found in large

quantity. The possibility of connecting the Vedic and historical period is slowly emerging out of these valuable studies. The fire altars, the symbol of fire on the seals and the shapes of the vessels and containers stand and prove as evidences for their findings. An attempt of classifying Harappan pottery to *Ṛigveda* is done successfully. The objects like *āgnidhana, apidhāna, kalaśa, karōtara, kunda, kumbha, darvī, drōna, pavi, pātra, mahākula, sahasradhāra, śruca* and *śruci* were some of the utensils excavated from the Indus sites and have been equated with the Vedic ritual utensils and implements. It confirms a long tradition of potter's art on the one hand and a respectable position of the potter in Vedic society on the other. Their scientific approach is reflected in their precise classification of pottery which accurately describes and covers the entire range of Harappan wares.[2]

One of the path-breaking achievements in the socio-religious movement was the construction of structural temples in stone by the dynastic heads such as Guptas, Calukyas, Pallavas, Rastrakutas, Cholas, Pandyas, Hoysalas and Vijayanagar. Their marvels were the text-based creations. *Viṣṇudharmottara Purāṇa* says, with proper rituals men worship (the gods) as staying specifically in the images *(arcāgata)*. Thus the learned should worship the divine image well-shaped and made in accordance with the *chitrasūtra* manual so that the deity assumes the identity with it. *Arcā* is seen by *Vaikhānasa- āgama* as a form of Lord's assumed presence at two levels of the votaries' experience; *amūrta* and *samūrta*. Elaborate rituals systematized practices came to evolve around image-worship in the sectarian treatises. Likewise a specialized branch of *Śilpa* knowledge found incorporated in *purāṇas, śilpaśāstras* manuals, *pratiṣṭhā*

(installation) treatises as well as *tantra-āgama* works appertains to certain iconoplastic and iconometric aspects, rituals and cultic specifications for the deity images and their worship.[3]

To stimulate devotion towards the temple system and to keep pace with these developments, worship in the temples became more formalized. Numerous festivals were also incorporated into the temple system. *Āgamas,* the codified texts on temple architecture and temple rituals were strictly followed. To further the cause of *āgamic* religion, kings and rulers of different dynasties bestowed lavish patronage on the temples irrespective of their sectarian affiliations. The epigraphs and copper plate inscriptions installed in the temple premises particularly in south India are the eloquent testimony for the charitable activities of the rulers, members of royal families, commoners, officers and *mahājanas* of the township. To cite an example, an inscription issued by Vikrama Chola in 1134-35 AD at the Grāmāradhanātha temple, Elvanasur, Tirukkoyilur Taluk where the inscription registers the entry-tax register for lands endowed after purchase by one Vinirayan to provide for requirements of worship and offerings (specified in detail) on all important festivals and Sundays in the temple of Urabāgaṇkoṇḍa devar, on which occasions the image of the goddess Tirupalliyarai was taken in procession round the temple to the recital of Tiruchchaḷal hymns of Maṇikyāvāchakar.[4]

Agamas and Ritual Utensils:

Two categories of rituals as specified by *āgamas* are associated with temples, namely daily rituals, *nitya pūjā* and special rituals, *viśēṣa pūjā*. The daily rituals are obligatory in nature and observance. *Āgamas* like the *Ajitāgama*, *Karṇāgama* and

Suprabhēdāgama hail the *nitya-karma pūjā* as being superior to the *yajñas*, as endowing total rewards of the performance of a *yajña, sarva-yajña-phala-pradam* and this bestows prosperity to the people, the king and the country. The primary rituals are the *upacāras* or services where in several customary offerings and presentations are made. *Tantra-sāra* and *Siddha-yāmala* make a mention of sixty-four *upacāras* but in actual practice sixteen services popularly known as *shōḍaśōpacāras* are offered. They are seating-*āsana*, welcoming-*svāgata*, offering water to wash hands-*arghya*, offering water to wash feet -*pādya*, offering water to sip and rinse the mouth-*āchamana*, providing a bath-*snāna*, offering fresh clothes and decorations- *vasana -bhūśaṇa*, offering a fresh sacred thread-*yajñōpavīta*, offering sandal paste-*gandha*, offering flowers-*puṣpa*, burning incense-*dhūpa*, waving lights-*dīpa*, offering four kinds of food, *naivēdya*, offering *tāmbūla*, prostration-*pradakshiṇa - namaskāra*, send-off, *visarjana.*[5]

When all these *upacāras* are offered in a fashion it is like showing the several customary reverences to an honoured guest. If the worship have to be really brief at least *pañcaupachāras* has to be offered excluding *naivēdya*, such as *pādya, gandha, puspa, dhūpa, dīpa.* These five *upachāras* and their sequences are common to *Vaikhānasa, Pāñcarātra, Śaiva* and *Śākteya* traditions in spite of the different *āgamas* that they follow. In affluent temples, however, many other details are added like offering of ornaments-*ābharaṇa*, decorations-*alamkāra*, holding a mirror-*darpaṇa*, applying unguents-*lēpana*, fanning with a flywhisk-*cāmara vyajana*, presenting dance and music-*nartana, gīta, vādya,* reciting laudatory verses-*stuti* or *stotra*, presenting fire oblations-*homa* and providing bed-*śayana.*[6]

Water is the most important as well as basic offering in all the āgamic rituals. Procedures and norms are laid to collect, store and use of water during the sequences of worship. In all these water has to be ritualistically pure. *Kāmikāgama* remarks that among the sources of water river is the best, the tank and well follow later. (*Uttamam tu naditōyam taṭākanmadhyam bhavēt / adhamam kūpatōyam sajjala bhēdaḥ prakīrtitaḥ* / /)Thus temples were always situated near the water bodies. Either they were on the banks of great rivers which were considered as *kṣetras,* or large *puṣkaranis* were built in the temple complex or at least a well is dug by the side of a temple.

In the *āgamas* and *tantras*, water is discussed as a *tattva* in the context of cosmology/cosmogony, in ritual and *yoga.* According to the view that the gross *(sthūla: bhūta)* emerges from the subtle (*sūkshma: tanmātra*), water is said to arise from the *rasa-tanmātra*.[7]

According to *Mātanga Paramesvarāgama* it is by the will of primal cause that water emerges out of the disturbance caused in the subtle element of *rasa.* For the good of the world it becomes manifest to the limited soul with four qualities are sound, touch, form and taste (Tr. H.N. Chakravarty)

In personal as well as temple rituals the following processes are involved (in a simplified form) - bath as purification *(snāna)*, sipping of water *(ācamana)*, offering of water to the deity, or to the sun *(arghya)*, sprinkling of water in a rite of consecration *(abhiṣēka)*, drinking of sacred water, and finally, returning to ritual implements, offerings or even the temporary image to the waters of a river, a tank or the sea in an act of dissolution.

(visarjana). Thus water is ritually important at all the three phases of the creative process: creation, maintenance and dissolution *(śrişti, sthiti, samhāra)*

Another important element in every ritual, whether *yajña* or *pujā*, is the consecration of water jar *(kalaśa)* at the beginning, which consists of invoking the presence of the gods and of the sacred rivers in the water: At the mouth of the *kalaśa* is Brahma, at its neck is placed Śiva and at the base Viṣṇu is installed. In the center is the host of mothers. The guardians of the directions surround it in all the ten quarters. In its womb are contained the seven oceans and the seven islands. All the constellations and planets, the mountains, all the rivers such as Ganga and the four Vedas are installed in the *Kalaśa.* Thus it should be meditated upon. *Kalaśa sthāpana vidhi* is observed in all the sects during the commencement of major and minor festivals in temples as well as rituals. When the *jīrṇōddhāra* of a temple takes place or the *gōpura* or *vimāna* has to be repaired or freshly created, the gold-plated pinnacle is installed, they can be five or seven or even more depending on the dimension of the structure. Earlier the kings or *mahājanas* contributed as votive offerings and now the temple trusts serve this function. An interesting inscription from the Nanjuṇḍeśvara temple, Nanjanagūḍu engraved on the arch refers to the rule of Krishnaraja Wodeyar III.

ಮಂಡನಾಯಮಾನೇತ್ಯಾದಿ ಸಕಲ ಬಿರುದಾಂಕಿತ ಮಹಿಶೂರಪುರವರಾಧೀಶರಾದ ಐಯಾಜೀ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರವರು ರತ್ನ ಸಿಂಹಾಸನಾರೂಢರಾಗಿ ಪೃಥ್ವಿ ಸಾಮ್ರಾಜ್ಯಮಂ ಗೈಯ್ಯುತ್ತಿರಲು ಅವರ ಅನುಮತಿಯಿಂದ ಶ್ರೀ ಶ್ರೀ ಸನ್ನಿಧಿಗೆ ಪುರೋಭಾಗದಲ್ಲಿ ನೂತನವಾಗಿ ಏಳಂತಸ್ಥಿನ ಗೋಪುರವಂ ಕಟ್ಟಿಶಿ ಸ್ವರ್ಣಕಲಶಯುಕ್ತವಾಗಿ ಗೋಪುರ ಪ್ರತಿಷ್ಠೆಯಂ ಮಾಡಿಶಿ ವಪ್ಪಿಶಿದ ಗೋಪುರದ ಸೇವೆ ಧರ್ಮೊ ಆಚಂದ್ರಾರ್ಕ ಸ್ಥಾಯಿಯಾಗಿರುವ ಸೇವಾರ್ಥ ॥[8]

Kumbha, ghaṭa have different connotations. More a generalized one represents the element of water and it always bestows auspiciousness (Baumer and R.P.Das).

Water for ritual use has to be freshly collected early in the morning by the main priest of the temple. The clean pots are placed on the ground near the water source, *Rudrasūkta* is recited and then the pots are filled with water. These pots are in silver, brass, copper and very rich temples may have even golden pots. They can be plain or beautifully etched with delicate designs or even with the sectarian insignia. To cite an example, an inscribed sacred pot in the Mūkambikā temple at Kollūru, indicates the devotion of Channammaji, the lawful wife of Basappa Nāyaka, son of the illustrious Keladi Vīrabhadranāyaka weighing 7-Ṣ *gadyāṇa.* The water is carried to the temple with *mangalavādya* (temple music *Nādasvaram* and *ḍholu*), *manegāra* carries a silver staff and amidst chanting of *mantras* the procession enters the temple. The water carried known as *agrōdaka* is poured into *drōṇa*, a large vessel or *jaladrōṇi.* The *jaladrōṇi* is placed inside the sanctum or in the ante-chamber.

The water is distributed to conduct rituals like *arghya, pādya, ācmanīya* and *snānīya.* The *pañcapātra*, the set of utensils either in copper, brass or silver are commonly used. Affluent temples have set of gold *pañcapātra* and gem-studded *uddhraṇis* as in the case of Śrī Śārada pīṭha, Sringeri. As our study indicated the *snapana* vessels and the containers were donated by the rulers of Mysore including Hyder Ali and Tippusultan. *Uddharaṇis* are important appendage signifies sectarian identity. The head of the *uddharaṇi* is made of a design with out-stretched hood of a *nāga*, otherwise also the *sudarṣana cakra*, Nandi or even

Naṭarāja is carved. The sprouted jug or *giṇḍi, karaga* as in Melukote is used with water for general purposes *(sarvatra-tōya)*. Sri Ramanuja had prescribed in his *nitya kaṭṭaḷe* at Melukote, one family to offer the water through the *karagam* and the family is known by that name. Every unit of ritual has to be concluded with offering water through the *karagam*.

The *abhiṣēka*, giving ceremonial bath to the deity is the major part of the daily ritual. In the *Śaiva* temples the *dhārāpātra* is used, often known as *ēkadhāre*. Śiva is hailed as *abhiṣēkapriya*, from a single holed water pot is continuously flows on the Śivalinga. These *dhārāpātras* are made of silver. Śivalinga with *dhārāpātra* symbolises the union of fire and water. *Sahasradhāra*, the multi-holed vessel is used both in *Śaiva* and *Vaishṇava* shrines on special occasions to give the ritual bath to the main deity. At the *Śrivaiṣṇava* temples *Sahasradhāre*, *Padmadhāre* and *Śankhadhāre* are used for the *alamkāra tirumanjana*. Gōśṛnga is used in the *Śaiva* shrines for pouring water on the *linga*.

All the *āgamas* have given preference of using conch, the *śankha* in the rituals. It is used for ritual bath as well as sanctifying the other ingredients and objects for worship. Conch has beautiful shape, sheen and sparkling whiteness. Its natural beauty is enhanced at the hands of craftsman and the conch turns as a jewel itself. Chamundi Temple at Mysore has a *pānchajanya* donated by Krishnaraja Wodeyar IV. It is a rare piece which was brought by the king personally from Manasa Sarovara. He had encrusted it with diamonds, emeralds and pearls.

Ghaṇṭa, the temple bell is a symbol of all musical instruments. It is believed that Goddess Sarasvati resides on the

tongue of the *ghaṇṭa*, Brahma on the face, Rudra on its belly, Vāsuki on its stem with its entire body signifying the *kāla*, the time. Its handle denotes the vital force, *prāṇaśakti* and is represented with Nandi in the *Śaiva* faith, lion head at *Śakta*, Garuḍa, Cakra or Hanumān at *Vaiṣṇava* faith. (Temple Treasures Vol.I Temple Ritual Utensils by Choodamani Nandagopal and Vatsala Iyengar. P.99) As for the size, the *Śaivāgama* prescribes that normal bell should be '5' high with a thickness of four grains of wheat, the neck should have a measurement of 1/2' with 1" tongue and 1" summit and for a *Mahāghaṇṭa* it is almost the double. But these are not strictly followed in practice because the craftsmanship and experience decide the shape, projections, size, height and thickness of the bell at various points. The hand-bell of Parakala Mutt Mysore has a unique feature of Vedanta Desika as the insignia because the *Śrīvaiṣṇavas* believe that Vedanta Desikar is the incarnation of the *Ghaṇṭa*. The hand bell is in extensive use during the various *upacāras*. In *Śrīvaiṣṇava* temples this amounts to six times during the *ārādhana*. They are, *Mantrāsana, Snānāsana, Alankarāsana, Bhōjyāsana, Punarmantrāsana, paryankāsana*. During the *ṣōḍasōpacāra pūja*, the bell has to be rung with the change of each of the services.

The *yajnic* rituals consider *agni* as the high priest and the Vedic altar became the seat of fire and the spark emanating from the sacred flame assumed the form of *Dīpa*, the light of the lamp. The *puraṇas* attribute the lamp to the Sun by saying '*Suryāmśa Sambhavo Dīpah*'. The talented craftsmen, painters, sculptors and others scaled the *dīpa* to new heights. Most of the temples have good collections of *Dīpastambha*, *ārati deepa* and a variety of lamps used in daily as well as special occasions

brilliantly illuminating the whole area. The lampposts installed in front of the temples are many times the votive offerings of the devotees. To quote one example, the lamp pillar in front of Mūkāmbikāa Temple, which is about 20' in height is fully covered with brass sheet. The record states that the brass pillar was made by Pandyappa, son of Somasi Yallappa. The weight of the brass sheet is said to have been nine monds and four seers. The record is engraved in the characters of about 18th century, to which period that probably belongs.[9] Such zeal of the devotees offering in different *sēvas* of perpetual lamps has led to significant celebrations like *Dīpōtsava*, *Kṛīttikōtsava* and *Kārtika Dīpōtsava* known popularly as *Lakṣadīpōtsava.*

All *āgamas* prescribe the *āratis* as part of the temple rituals. As mentioned in the *Āgama Kośa* Vol. VII it is considered best to have nine lights during worship. Five lights are the next best. There must, in any case be at least one light and the light must be consecrated by *aṣṭamantra.* The *āratis* may be *ekārati,* or two and go up to ten in number, it may be *nāga-dīpa, ratha-dīpa, puruṣa-dīpa, Mēru-Dīpa, pancha-brahma-deepa, gaja-dīpa, vriṣabha-dIpa* or *kumbhārati.* In Karnataka the temples following *Vaiṣṇava* and *Śaiva āgamas* use *Kumbhārati* made of silver or gold, has to be waved to complete the sequence of *ārati* ritual.

The number of wicks and lamp containers symbolize various divinities and believed that they reside in these lamps.

Ēkārati	- Maheśa	*Nāga-dīpa*	- Vāsuki
Dvi	- Uma and Maheśa	*Rathadīpa*	- Sadāśiva
Tri	- Brahma, Viṣṇu and Śiva	*Mēru dīpa*	- Brahma

Panca - The pancmahabhūtas

Sapta - The seven sages

Aṣṭa - The eight Vidyeśas

Vṛṣabha dīpa - Vṛṣabha

Puruṣa dīpa - Śarabheśa

Panca Brahmadīpa - The five aspects of Śiva, Īśāna, Tatpuruṣa, Sadyojāta, Aghora and Vāmadeva

Nava - The Nava grahas

Daśa - The ten guardians of directions

The method of waving the lights in front of the deity is also prescribed in the texts. *Kāmikagama* for instance, suggests that the first round of waving must be from the head of the deity to the feet, the second from the face to the knees and the third from the neck to the loins.

Ajitāgama supports the view that the nine lamps represent nine *grahas.* According to *Karanāgama* seven indicate the seven mother goddesses, The five *dīpa* indicate the *pancēndriyas*, the three symbolize *tattvas*, and one *ārati* represent *Svathā*, the consort of Agni. Thus the *Āgama* texts associate the *dīpas* with the well-known celestial bodies and the worship involves the protection from all directions.

In all the temples where the *āgama* is followed, the holy water is sprinkled on the lamp, a flower is placed on its handle, the appropriate *Mudra* (the hand gesture) is shown and then the *ārati* is waved in front of the God along with the recitation '*Amuka Dēvatābhyō namah, Dīpam samarpayāmi. Dhūpārati*, burning of aromatic incense is a part of the *āgama* ritual. While *dhūpa-dīpa sēva* are offered *dhūpa* and *ārati* both are waved at the same time. Many temples possess from simple *dhūparati* to a more ornamental one in the form of a peacock container. *Karpūra ārati*, burning of camphor and waving before the deity

is a normal practice followed in all temples. We get to see variety of *ārati* lamps given to temples as votive offerings. An unusual *Karpūra ārati* is made out of 128 tolas of pure gold. It carries a votive inscription of the Mysore ruler Krishnaraja Wodeyar - IV.

As part of *ṣōḍśōpacāra* betel leaf is offered to the Lord and his consorts. The *tāmbūla* set consisting of a silver casket, for betel leaf, small container for areca nut, a silver cutter and a spittoon, which is offered to the divinities, are unique and artistic. The swings and cradles are other objects of exquisite workmanship are used in the *śayana* rituals or in the *vasantōtsava.* Fly-whisks, *cāmara, darpaṇa, patākas,* insignia, *dīvaṭige, chatri* and such other ritual objects are in regular use during daily as well as special processions. Finally dance and music were offered as *sēva* in temples during historical times. Now it is only mentioned for the namesake.

The *śaṭāri* or *śaḍagōpa* is a unique object signifying the benediction. It is crown shaped and has on the top the engraved holy feet of the Lord Viṣṇu. It is always placed before God and as the final blessings the *śaṭāri* is placed on the head of the devotee. For an *ācārya* it has to be offered five times symbolizing *pancamudrā.*

Due to the *āgamic* relevance the shapes and designs of the ritual utensils have not been subject to drastic changes over the centuries. The tradition of votive offering as a meritorious deed still prevalent has provided scope for the craftsmen to continue the hereditary skills. We get to see the artisans attached

to the temples and the devotees approach them whenever they intend to make votive offerings. Thus the ritual traditions of Indian temples are not just rites oriented. The rituals are conveyed through the means of interesting ways of offering. The image of God acts as the transcendent-manifold for the worshipper. Through the *kriyāśakti* and *ichchāśakti* he surrenders to the God through the ritual process and the ritual objects act as means of involving the devotee engrossed into the worshipping mode.

Temple Jewellery:

The Hindu painters and sculptors from earliest times have shown vividly the charm of jewellery through excellent workmanship. In the sacred world jewels are integral to the conceptualisation of an enlivened image. The stone or bronze icon seized to exist as an ordinary one or as an art piece *per se* once it is consecrated. In the process of consecration the stone or metal image transforms into a sacred image thus substantiating the living presence of God. The transformed enlivened image discharges energy replicated in the form of worship offered by the devotees. The temples of India and more so from the southern region are the living testimony for the efficacy of the divine conception of *śṛngāra.* The entire temple town integrates itself into the sacred regalia that the temple offers through rituals and festivals.

Rituals occupy an important place in the temple activities as the mediating procedure of establishing contact with divinity. The concept, evolution, and the growth of the sense and the need of external worship, which was a means of expanding the frontiers of religion, have glorified the thoughts connected with the Gods and Goddesses. The temples met this growing need

and flowered into splendid expression of nurturing the external worship. The perfect fusion of structure and its embellishments complemented the fulfilling of an inherent need to live and worship, with in an atmosphere of aesthetic experience. By worshipping God with the choicest article like incense sticks, sandal-wood paste, flowers, ritual lamp or the jewels, the devotee visualises the God in the light of his offerings. With this idea of offering to God emerged the concept of *Dāna, Dāna* in simpler terms means being sympathetic towards the less fortunate and in the context of worship and devotion, a divine gift of love to the Supreme Head for all his benevolence.[10]

Ancient lawmakers too were cognizant of the spiritual merit arising from the act of *dāna.* It is quite obvious that *dāna* certainly signified the ritual of gift making to religious purposes. The Hindu temples in course of time were the recipients of lavish patronage. In addition to land, gold and cash grants for the maintenance of the religious institution, gift items that were relatively expensive and rare were donated to the deity or the monastic head in order to earn spiritual merit. All such endowment was signified with a term as *Dēvadāna.*

Motives such as victory in a war or personal fulfilment of a vow also ensured gift making to the gods they worship. Numerous copper plate records and the inscriptions in the temple premises specify the donor, his or her status in society, the purpose of donation, and the value of the gift. Valuable pieces of jewellery with superb workmanship were also donated as the votive offerings. The jewels are donated to adorn either the main deity, the consecrated idol or *Śivalinga* in the Sancto Sanctum or the *Utsava mūrti,* which is the processional image representing

the main deity in festivals and processions.

The offerings in the form of jewels find a significant place in the religious life of Cholas. An inscription from the temple of Tiruvenkadu is evidently from the Rajaraja's time. It registers in detail the stock of several gifts made to the temple at different times. These comprised copper vessels for the sacred bath of the deity presented in the 4th year of Uttama Chola by his Queen. A gold *kolagai* set with gems presented by her in the 6th year of the same king, a golden pot for pinnacle over the temple was also presented. The inscriptions of Rajaraja I from Tanjavur Temple form a class by themselves. They are long and contain many details. They are stated to have recorded all the donations made by the king, his elder sister, his queens and officers. They contain valuable lists of images, jewels, lands, vessels etc. with meticulous details of weight or measurement. Some of the jewels are stated to have been captured as booty in the war-fronts from the Chalukyas and the Cheras. It is interesting to note that the temple treasury was known as *Rajarajesvaram uḍaiyar bhaṇḍara.* The customary offerings of jewels to gods have become a common practice and continue to this day and one of the shining example in this context is the votive offerings made by the devotees to Lord Venkatesvara at the Tirumala Temple.

According to *Suprabhēdāgama*, in decorating an image for worship, one part must be covered with flowers, one part with cotton or silk apparel, two parts with jewels and other ornaments, and one part must be left clear for worship *(pūjābhāga).* It is usual for colourful garlands to be hung around the neck of the deity, reaching the ankles. Unstrewn flowers are placed at the feet of the deity, the ritual being called *pushpanyāsa.*[11]

Though the *āgamic* texts talk about the adornment of the deity with ornaments, they have not laid out any norms for the design or fabrication of the jewellery. To fill up such lacunae, many temples opted for ritualistic jewellery, and were directly financed by the royal treasury towards the expenses. Thus we come across a good number of ritualistic jewellery with fine workmanship. Such jewellery exhibits the authenticity of purpose and also refined taste of the period.

Devi temples have in their collections jewels that are specially meant for marriage ceremony made of gold known as *mangalasūtra* from a simple round pendant to an elaborate kind of ornamental piece. Lord Venkateśvara at Tirumala enjoys his marriage with Padmāvati everyday at the behest of the devotees, followed with all religious procedures. The special jewels are brought from the temple treasury during the great celebration of *Mīnākśi Kalyāṇam* at Madhurai Temple, *Girijā-kalyāṇa* ritual at Nanjuṇḍeśvara Temple.

Bilvārcana, the ritual of offering fresh and natural *bilva* leaves, as part of the daily rituals in *Śaiva* temples, similarly *tulasi arcana* is followed in the *Vaiṣṇava* temples. Some *Śaiva* temples have in their possession *bilvapatra hāra*, a gold neck ornament, made with stylized *bilva* leaves as votive offerings. The *Vaiṣṇava* temples and *mutt* have *tulasimāla* made out of the stem of *tulasi* plant and encrusted with gold or silver. The *rudrākṣa* beads, strung in their natural form in gold or silver are seen in all the *Śaiva* temples. Some temples and *mutts* have exquisite jeweled *rudrākṣa* necklaces. The *Vaiṣṇava* temples and *mutts* have the *sāligrāma śilāhāra*, the sacred stones clasped together in gold or silver.

The *aṣṭōttara japamantra* is engraved on the gold coins and offered to the Goddess or a *sahasranāma māla* in gold. *Caturvimśati* and *triśatimāla* with 300 gold coins are some of the jewels signify the various rituals. In most of the affluent temples we find good collection of jewellery handed over from the historical times. Ādi Śankara could not resist himself chanting on the resplendent jewels of Devi in *Saundaryalaharī.*

While the priceless ornaments are used mainly to highten the Omnipotent glow of the God, the ornaments other than the decorative ones are used for ritualistic purposes. Some of these jewels are of symbolic use, and serve to express spiritualistic yearning of the donor.

Finally

My humble Salutations to the images
which are resplendent with
all sacred jewels.

References :

1. *Agni* by Frits Stall P. 216
2. *The Vedic Harappans* by Bhagawan Singh P.156
3. *Kalatattva kosa* Vol.IV P. 179
4. *South Indian Inscriptions* Vol. XXIII. P.135
5. *Āgama Kośa*, Vol.VII by Prof.S.K.Ramachandra Rao P.109-110
6. Ibid
7. *Kalatattvakōsa* - Vol. III P. 331
8. *SII* - Vol. VII, P. 157

This can be freehy translated thus: While Mummadi

Krishanaraja Wodeyar, the Lord of Mahiśurapura, was ruling, with his permission a seven storeyed Gopura was built along with the golden pinnacle and the gopura was consecreated infront of the Śri Śri Sannidhi.

9. *South Indian Inscriptions* Vol. I - I1X. Part I

10. *Temple Treasures* Vol. II *Temple Jewellery* by Choodamani Nandagopal and Vatsala Iyengar P 37

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An Overview of the Scientific and Techonological Vāstu Literature in Sanskrit and Tamil

Dr.V. Ganapathi Sthapati

Let me introduce myself as a traditional designer, builder, and sculptor of Indian orgin. With all modesty, I would say that I belong to the aboriginal creative tribe of India. This tribe, called *Visvakarmās*, has owned a unique corpus of technical literature called *Vāstu Śāstras* wherein are enshrined a very unique science and technology of two primal substances known as *Vastu* and *vāstu.* Therefore the knowledge and wisdom contained in the literature are known as *Vāstu Veda* or *Sthāpatya Veda.* Veda Vyasa in his *Srimat Bhāgavatam* confirms as such in the following lines:

ऋग्यजुः सामाथर्वाख्यान् वेदान् पूर्वादिभिर्मुखैः ।
शास्त्रमिज्यां स्तुतिस्तोमं प्रायश्चित्तं व्यधात्क्रमात् ॥
आयुर्वेदं धनुर्वेदं गान्धर्ववेदमात्मनः ।
स्थापत्यं चासृजद् वेदं क्रमात्पूर्वादिभिर्मुखैः ॥
इतिहासपुराणानि पञ्चमं वेदमीश्वरः ।
सर्वेभ्य एव वक्त्रेभ्यः ससृजे सर्वदर्शनः ॥

This *Sthāpatya Veda* has been in force from very ancient days to date.

A wide and deep study of *Vāstu Śāstras* prevalent during

the post historic period in the South as well as in the North of Bharat, would indicate the Pan-Indianness of the *Vāstu* science and technology, now popular across the world. The *Āgamic* literature available today has its roots in the *Vāstu* tradition in addition to being lituragical in character and content as well as in the treatment of the subject matter. I have gathered and enlisted almost all the *Vāstu Śāstras* that are being consulted by the practitioners called *Sthapatīs.* They are asterik marked in the list against each of the names of the treatises. There may be more also, if wide search is attempted by scholars.

The śilpis of Bharat as mentioned at the outset, belong to a separate class, now functioning under a National Association called Akhila Bhārat Viswakarma Mahājanasabha with Head Quarters at Delhi. They have been in this professional line for several centuries, but today they are out of the main stream of nation building activities, on account of the impact of certain glamourous waves of pseudo cultures.

Added to the corpus of literature, I have to mention here and bring to lime light, the existence of the traditional names of treatises, related to the so called Five Fold Science of Poetry, Music, Dance, Sculpture and Architecture, which correspond to the traditional science of *Iyal, Isai, Natam, Sirpam and Kaṭṭiḍam.* They are also called *Sabda Veda, Gandharva Veda, Nāṭya Veda, Sthāpatya Veda* and *Praṇava Veda.* In the Tamil tradition they are called Five Fold Tamil or *Ayntamizh* or *Aymarai.* They are all governed by a unique grammer of rhythm and form. Hence the grouping. This concept of the science of rhythm and form is identified today by a Western scholar, as more modern than

anything discovered today. This I call " the science of manifestation ". My lifelong research into my own tradition has revealed that it is " sculptor who becomes the sculpture and it is the poet who becomes poetry ". This has led me to realise that God does not create but manifests himself in worldly forms through the science of Energy and Matter, Time and space, Rhythm and Form. We follow the same formula as adopted by God for all manifest forms of the universe. We create a universe of our own, on the earth. This aspect of our spiritual culture is yet to be understood as such. This is the quintessence of *Vāstu* Technology. Hence, the *Vāstu Vedins* are called Viśvakarmās. Let me quote the observation of one architect and scientist by name Dr. Robert Lawlor of Austraila.

Sacred Geometry

" The fundamental nature of the material world is knowable only through its underlying patterns of wave forms ".

" Both our organs of perception and the phenomenal world, we perceive of form and proportion. Therefore, when many ancient cultures chose to examine reality through the metaphors of geometry and music (music being the study of the proportional laws of sound frequency) they were already very close to the position of our most contemporary science ".

" The point of view of modern force-field theory and wave mechanics correspond to the ancient geometric -harmonic visions of universal orders as being an interwoven configuraion of patterns ".

Robert Lawlor quotes Bertrand Russel in this

connection as saying " what we perceive as qualities of matter, are actually differences in periodicity "

According to *śilpi* tradition, there has been also another version of Five Fold science called Five Fold *Veda* where one would find an old *Veda* called *Praṇava Veda,* which deals with the science of unmanifest energy (वस्तु *Vastu*) turning into embodied energies (वास्तु *Vāstu*)[1]. Believe me when I say that *Veda* is a common word for Tamil and Sanskrit meaning supreme knowledge. This is spiritual and expression of spiritual experience. This *Praṇava Veda* is mentioned by Veda Vyāsa in his *Bhāgāvatam* in the following line. " एक एव पुरा वेदः प्रणवः सर्ववाङ्मयः । देवो नारायणो नान्य एकोऽग्निर्वर्ण एव च ॥ " So, in the very remote past, the Five Fold *Veda* had come to be called Five Fold Tamil as *Iyal, Isai, Natam, Sirpam*[2] and *Praṇavam.* A study of Tamil texts as well as Sanskrit texts would reveal the Pan-Indianness of the Spiritual culture based on the Five Fold Tamil or Five Fold *Veda.*

This may be taken as a proof in favour of the concept of One God and One World. Once upon a time India was one single nation with no differences such as caste, creed or colour anywhere in the Indian subcontinent. This world view is unambiguosly stated in the Bhāgavatam in the second line namely " देवो नारायणो नान्य एकोऽग्निर्वर्ण एव् च " The Original - unadulterated unity of Indian society and its culture, during the pre-historic period, got divided into multinatonal and multi-cultural streams.

This unity, after deep and long search, is identified to

have existed in the Jambudvīpa as corroborated in the *Sankalpa* " आद्यब्रह्मण: श्वेतवराहकल्पे, वैवस्वतमन्वन्तरे, अष्टाविंशतितमे कलियुगे, जम्बूद्वीपे भारतवर्षे भरतखण्डे मेरोः दक्षिणदिग्भागे ...." Scholars are requested to probe further into the above mentioned two quotations, one from *Bhāgavatam* and another from *Śaivāgama.* I would like to draw your attention to the erstwhile existence of a group of twelve Tamil treatises called *Chennūls* in the remote past (10,000 B C) and got sub-merged under the ocean beyond Cape-Comerin and retrieved from fish-mouths by providential intervention. This fact of history is actually confirmed in the statement of Manikkavasagar, a Saiva Saint as well as Minister in the court of Varaguna Pāndian of 6th century A. D. in the South.

This quotation reveals the occurrence of continental deluges and consequent splits and drifts of land mass into different islands and continents over the millenia.

As pointed out before, these treatises enshrine a unique science and techology of Energy and Matter, Time and Space, Rhythm and Form, implying them in technological language, the understanding of which has been beyond common level. Today the mysteries are disappearing. The western science has contributed much towards understanding of our own culture thereby demistifying the mystery shrouding our cultural life. It is disturbing to note that the History of Sanskrit literature has marginalised the corpus of *Vāstu* and *Āgamic* literature though all of them are in Sanskrit. Why? No answer yet.

Hence it is hightime, that all these treatises are collected

together, preserved under one National Academy of Traditional Sciences and are made available, for research scholars of the world to probe and reanchor the unique culture again in the soil of its origin. In this context it has to be stated that an unbiased research is called for to unravel the true perspective of the Indian culture in particular and the world culture in general. Let us now look at the corpus of Sanskrit literature on Science and Technology:

There were 32 Śāstras, held by Śilpis of Tamil Nadu:

*1. Viśvakarmīyam, 2. Viśvam, 3. Viśvasāram, 4. Prabodham, 5. Vruttam, 6. Mayamatam, 7. Tvaṣṭa-Tantra, * 8. Mānusāram, 9. Nalam, 10. Mānavidhi, 11. Mānakalpam, *12. Mānasāram, 13. Bahuśrutam, 14. Sṛṣṭam, 15. Māna bodham, 16. Viśvabodham, 17. Ādisāram, 18. Viśālāksham, *19. Viśvakāśyapam, 20. Vāstubodham, 21. Mahātantram, 22. Vāstuvidyāpati, 23. Pārāśarīyakam ,24. Kālayūpam, 25. Caityam, 26. Citram, 27. Āvaryam, 28. Sādhakasāra Samhitā, 29. Bhānumatam, 30. Aindramatam, 31. Lokaghnam, 32. Sauram,

There are non listed texts but all of them are available. They are as follows :

*1. Vāstuvidyā, *2. Manushyālaya Chandrikā ,*3. Sāraswateya Chitrakarma Śāstram, *4. Brahmeya Chitrakarma Śāstram, *5. Sakalādhikāram, *6. Shilparatnam, *7. Sanatkumara Vastu Śāstram, *8. Śilparatnakaram (Tamil), *9. Sarvārtha Śilpa Chintāmani (Tamil), *10. Sirpachennūl (1977) [Authored by Dr.V.G.S.].

In Manusara, another Vāstu treatise, we have references

to the existence of 18 texts. They are as listed below:-

1. Īśānam, *2. Chitra Kāśyapam , *3. Prayoga Manjari, 4. Peruhitam , 5. Bauddha Matam, 6. Gautamam, 7. Kulalam, 8. Vāśiṣṭham, 9. Manokalpam , 10. Bhārgavam, 11. Mārkaṇḍam, 12. Gopālam, 13. Nāradīyam, 14. Nārayaneeyam , 15. Kāśyapam, 16. Chitrayāmalam, 17. Chitrabāhulyam, 18. Deśikam.

Vāstu texts handled by the *Visvakarma-śilpis* of North India are also enlisted. All the texts are available.

*1. Vāstu Rājavallabham, *2. Samarāngaṇa Sūtrādhāram, *3. Rūpamaṇḍanam, *4. Kodaṇḍa-maṇḍanam, *5. Śilpa-Prākaśam, *6. Aparājita-Pṛccha, *7. Pratimā-Māna-Lakshaṇam, *8. Kṣīrārṇavam, *9. Dīpārṇavam, *10. Śilpa - śāstram.

Further researches into *Vāstu* literature have revealed that the legendary Brahmarishi Maya or Mayāsura who lived on the Mahendra - Parvata in Jambūdwīpa had contributed the following technical works numbering twelve, equating each of them to the twelve vowels of the Tamil Language.

1. Treatise on drafting and painting, 2. Treatise on Iconometry, 3. Teatise on Architecture, 4. Treatise on House building based on the quality of land, 5. Treatise on land based on the nature of house building, 6. Treatise on Astrophysics, 7. Treatise on the Divine Dance, 8. Treatise on Herbs, 9. Treatise on Mathematics, 10. Treatise on Ship building, 11. Treatise on Space Ship, 12. Treatise on Science of Music.

Apart from the twelve texts, there are two important texts authored by Maya namely *Āyutiram* and *Praṇava Vedam* all in Technical Tamil of which *Ayntiram* has already been published by the Govt. of Tamil Nadu in 1986, through the Directorate of Technical Education, Chennai. This is available in the Govt. College of Architecture and Sculpture, Mahabalipuram.

Mayamatam and *Sūryasidhantam* authored by Maya are already available in the market. These two are Sanskrit treatises.

The purpose.of presenting an inventory of *Vāstu Śāstras* of the present and the past is to request the scholars to move the Govt. of India to institute an Academy of Traditional Sciences and Technologies and collect the technical Sanskrit and Tamil literature available in the nook and corner Indian sub-continent and also similar material taken away by foreign forces and make them available to contemporary scholars for their study of our Indian culture and recreate the true history of India.

The technical materials are not only found in *Vāstu* and *Āgama Śastras*, but also in epics and *purāṇas* where we find such technical material that had emerged over the centuries. I would like to reiterate that this alone would present a better and conclusive perspective of the Indian culture and civilization. Or else, the Indian culture with all its uniqueness and glory would continue to be considered as a bundle of superstitions as branded by certain scholars.

Please note that:

(a) Architecture is the matrix of civilization
Prof. Percy Brown

(b) Architecture is the zenithal achievement of Mathematics and that Mathematics is rooted in Time units Brahmarishi Maya

End Notes

१. प्रासादादीनि वास्तूनि वस्तुत्वात् वस्तुसंश्रयात् । तान्येव वस्तुरेवेति कथितं वै वस्तुविद्बुधैः ।

२. विज्ञानं शिल्पकौशल्यम् जगत् सर्वं शिल्पमेव भवति। शिल्पात् प्रतिमाः जायन्ते ॥

Relevance of Āgamic Studies in Modern Times - A Case Study

Vidyavacaspati Dr. R. Nagaswamy

There is a popular notion that Hindu temple worship did not exist in the time of the *Vedas* but came into existence quite later. This is obviously influenced by occidental scholarship undei colonial rule. However, this notion had overlooked one fundamental question namely " What is a Hindu temple ". Is it a structure, image or space? This question came up in an important case, in London High Court in 1986-87,where a case relating to a metal image of Naṭarājā that was seized by the London Scotland Yard police, and claimed by the Government of India, as belonging to a ruined temple of Tamilnad. The dispute has to deal with some basic questions like what constitutes a Hindu temple? Whether a metal image is a chattel? Whether a ruined temple continues to exist as a legal entity to claim its ownership and when images remained buried for several centuries without worship could be worshipped again and so on: I appeared as an expert witness in the case both during the trial of the case in the Trial court and also the appeal in the Appeal court.

This is one importnat case that related to an image (of art piece) belonging to one country was seized in another country

and a law suit instituted in a foreign country, that needed to settle many questions of religious institution. In this important case I relied in my evidence, mainly of Agamic literature, which proved to be crucial in winning the case. India won the case based on my evidence, and the image is back in our country. This case proved the importance of Agamic studies, not only for religious and worship purposes, but as relevant in modern times in settling disputes of even international importance.

There are over one lakh or more temples that are alive, having regular worship and festivals, acquiring movable and immovable properties and matters relating to social tensions, etc., that need to be addressed based on Agamic authorities. For, most temples follow Agamic injunctions in matters relating to temples and quite a number of these texts are still available for study and verification. Unfortunately the one subject that has an intimate connection with people and temples, spread throughout the country, is totally neglected by the universities all these years. No Indian university in India, offers Agamic studies in the post-graduate level. This paper will show how the Agamic studies are relevant and hope will induce educationists to bestow some attention on this aspect.

At the beginning I have raised the question what constitutes the Hindu temple? This is not my question but a question addressed to me by the London Court to answer. My answer has to be legally acceptable and not vague, and should be telling as otherwise the case was sure to be lost. The point of dispute was, that the metal images were found buried behind a

ruined temple in an open space, and so can it be proved that the Bronzes belonged to the temple. They were not found in the temple.

One of the earliest Vaiṣṇava Āgamic texts is *Marīci Samhitā,* publised in Tirupati in 1926. The *Marīci* is a *Vaikhānasa* text, which seems to give a very good definition of Hindu temple. The text itself is called *Vimāna-arcana-kalpa.* It is known that temple structures are generally called *Vimāna.* Rājarāja Chola I who built the great temple of Tanjore calls the main temple - *Śrī Vimānam,* the stone temple of Śiva, built by Rājendra Chola I (the son of Rājarāja I) at Thiruvorriūr, near Madras, calls the main temple *Śrī Vimāna.* Thus references to temples as *Śrī Vimāna* in Chola inscriptions in 11th century, show the popularity of the usage.

Evidenty *Vimāna-arcanā* means 'temple worship'. So Marīci's reference to temple worship as *Vimāna-arcanā* is important. According to *Marīci,* worship of the Supreme is *Vimāna-arcanā.* It means 'God' himself is *Vimāna.* Elaborating this Marīci says worship of the Supreme is of two kinds-*Amūrta* (without form) and *Samūrta* (with form) : that which is offered in fire *(Agnau-hutam amūrtam)* is worship of the formless. Worship in idols is *Samūrta* worship form - *(Pratimā ārādhanam* is *sa-mūrtam).* Idol worship is considered superior by Marīci, because he says, the worship will continue even after the demise of the builder (whereas the sacrifices in fire, cease, when the *Yajamāna* dies). It is abundantly clear from this that worship of the formless is called *Vimāna-arcanā* as the fire and the fire altars themselves are considered *Vimānas.*

तस्मात् परम्ब्रम्ह परं ज्योतिः अक्षरं सर्वभूतात्मकं सर्वाधारं सनातनं परमपुरुषं अर्चयेत् तत् विमानार्चनम् तदाराधनं द्विविधम् अमूर्तं समूर्तम् इति, अग्नौ हुतं अमूर्तं, प्रतिमाराधनं समूर्तं तच्छ्रेष्ठं यजमानाभावेपि अविच्छिन्नं भवति।

The word used is *Vimāna*, and it has remained one of the most generally accepted names which designate a temple. *Vimāna* measured in its parts, in the form of God which is the universe, the macrocosm, and the temple as well, as a middle term made by man, the microcosm, according to his understanding and by measure. To measure means here as much as to create, there is identity of measure and object, The temple as *Vimāna,* proportionally measured throughout, is the house and body of God, (*The Hindu Temple*, vol. I, by Stella Kramrisch, p.132-133).

"The temple is made up of the presence of Śiva and Śakti and of the principles and all forms of manifestations from the elementary substance, Earth to Śakti. The concrete form of Śiva is called House of God. Hence one should contemplate and worship it."

Īśana Gurudeva Paddhati, Pt.III, chapt. XII.16.

From these citations the temple is considered 'The abode of God' , the body of God, and God himself. It is known, when one mentions 'temple' rather vaguely, he considers the whole complex of buildings, images, and the space as temple. And he is right. A sculptured image is technically an abode of God or body of God. It becomes God by invocation by associating the *mantra* hymn with it. Similarly the temple becomes an abode of

God only after consecration. Similarly even an empty space sanctified by consecration becomes an abode of God -temple. In any temple, the image, structure and the space within in *prākāra* , or even outside, limited by consecration, collectively or individually is 'the temple.'

In the said Lodon Naṭarājā case, though the images were found behind the ruined structure of a temple, the space where they were found, was in the enclosure, within the *prākāra* walls which were shown by excavation. The *prākāra* space of a temple is equally a consecrated space of the temple and is part of the temple. The court agreed to my evidence and held that the temple had the right to claim the images. This position was proved on the authority of Āgamic texts.

The question whether the temple, without worship, can be considered a legal entity? I deposed that any ruined temple, according to our Āgamic texts, continues to retain sanctity and has not ceased to exist and can be brought back to worship by renovation and re-consecration. I am not going into other questions raised in the court, like, when a temple is considered totally gone out of existence and what would be the textual position. I have answered these questions but as they would lengthen this essay, I am not going into them.

There was one other question, which was relevant to the case and is important to our study. In the said case there were about nine bronze images, which were found in a pit all buried together. One question was whether these images were buried deliberately for purposes of safety or random burials and whether they could belong to other temples.

In this instance also I could show that the burial was deliberate and intended for safety. I said there is a chapter in the *Āgama*-how to safeguard the processional image (metal images) in times of emergency like epidemics, fire, robbery and like disasters. The *Āgamas* prescibe that the bronzes should be burried in a pit accompanied by rituals, with a prayer to the Gods and Goddesses, that they should remain in the pit burried so long as the threat remained and that they will be taken out and after expiatory rights, will be restored to worship when the danger is removed. However, during the time of the danger, the images will continue to be worshipped in *darbha* grass, daily. The court wanted to know, at this point two answers. A) Whether any such actual burials of bronzes for safety are known. I did show that several hundred trasure trove bronzes were found in such burials and that they are now in the Madras Government Museum and some returned to the temple for worship. B) The second question was whether it could be demonstrated that such burials were deliberate. The person who found the bronzes said that all the bronzes were found carefully laid one over the other upside.

A last but a challenging question of almost devastating evidence, came up towards the close of the case. It was found that some sand particles sticking to the bronzes were totally different from that mud particles found in the actual pit from where images were recovered. The other side came with the argument the as these two sand particles are totally different, these images could not have come from that pit. Our side felt that our case was almost lost at this turn of events. I was asked

to give my comment on this piece of of evidence. I said that the two sand particles should necessarily be different.Those asembled were startled by my answer. I said that the ground where the temple stood and the pit where the images were found with the images, was a clayey soil, but the sand particles found on the images were river sand particles of large size. Our Āgamic texts tells us that when the bronzes are buried for safety in a pit, the pit should be filled with river sands to act as proper cushion to the bronzes to prevent damages. This whole subject matter is detailed in chapter 70 of *Marīci samhitā,* which is called *Bhaya-rakṣārtham-niṣkṛtiḥ.* The following in Sankrit from that chapter is relevant.

भय रक्षार्थं निष्कृतिः

अथ भयरक्षार्थं निष्कृतिं वक्ष्ये चोरैः शत्रुभिः परचक्रभयात् वा ग्राम-सङ्कुले सति भयरक्षार्थं कौतुक-स्नपन-लौहिकप्रतिमानां देवीनां च तिरोधानं कारयेत्

> गुप्ते शुचौ देशे अवटं खनित्वा सिकताः प्रक्षिप्य उपरि कुशान् आस्तीर्य अवटे महीं देवीं अभ्यर्च्य आपो हिष्ठेति प्रोक्ष्य ....अवटे अप्रमादं सन्यस्य यद्वैष्णवम् इति प्राक् शिरसः शाययेत् अवटं सिकताभिः मृदा वा पूरयित्वा अवटच्छिद्रं सुदृढं कारयेत् ।

The text says *Sikatam-prakṣipya* spread of sand in the pit, etc. This Āgamic passage and also actual finds in other places proved the case.

It must be remembered that mere referring to the text is not sufficient. As is known, the English courts have the greatest reputation for upholding highest standards in judiciary. In order

to accept the textual evidence it was necessary to give xerox copies of the original text, a true translation in advance for the other side to verify the accuracy of the translation with their experts, the title page of the book, the name of the book, the name of the editor, the place of publication and the year of publication. When all these are accepted for authenticity the evidence gets accepted.

Thus the Āgamic texts like *Marīci Samhitā,* and *Kāmikāgama,* etc., were found relevant in deciding the case in favour of India, and I was happy a knowledge of Āgamic studies hepled me in proving in a foreign court the famous London Naṭarājā case.

I would like to state that this is an excellent example of the relevance of Āgamic studies in modern times. There are many intricate questions that require answers based on textual material. In my opinion this study has been neglected far too long and deserves to be given immediate attention.

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